

MUSICAL COURIER.

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ANNA DE BELOCCA.

ANNA DE BELOCCA, one of the stars of the Italian opera, was born on the 4th of January, 1856, at St. Petersburg, Russia. Her father, a distinguished scholar, is Actual Imperial Russian Councillor of State, possessing an independent fortune. The father, without opposing the natural vocation of his child, did all he could to prevent her going on the stage, although he never endeavored to thwart his daughter's tastes for the arts, and great care was bestowed on her education. She speaks five languages, and in her leisure hours is fond of painting, for which she has evinced great aptitude ever since she was a child. Her musical education was begun at the St. Petersburg Conservatory, under Madame Nissen Saloman, and continued in Paris under Nicolas Lablache; but to Maurice Strakosch is due the honor of finishing it and of making Mlle. de Belocca the artist who is known to the public of the present day. His life will be noted for his having the good fortune of producing two stars of the first order, viz., the soprano, Adelina Patti and the contralto Anna de Belocca.

It is impossible to follow the prima donna into all the French salons, where a limited number of privileged persons were the first to enjoy the pleasure of hearing her. It is enough to state that, prior to her first appearance in her charming part of *Rosina*, she was already known to the aristocratic world as a guest in the best houses of the Faubourg St. Germain, to which her noble birth gave her access. Thanks to the purity of her strains, she obtained the most unstinted applause and enlisted very many sympathies by the extreme distinction of her personal appearance. When, therefore, Mlle. de Belocca came out at the Ventadour, the public were already predisposed in favor of the new star. Since the time of Alboni, it was the first occasion on which the part of *Rosina* was going to be sung as Rossini composed it. This part, written for a contralto, had not, after that date, been approached by any save sopranos, each of whom, arranging it to suit her own voice, had altered, more or less, Rossini's thoughts by modifying or disfiguring the thousands of arabesque ornaments which the composer so lavishly scattered about. This is why sopranos are so often tempted to adapt it to their own capabilities. It is as well to repeat, in order to excuse the most fanciful of fair singers, that the part of *Rosina* was written for a contralto.

With Mlle. de Belocca the public was at length to hear Rossini's ideas carried out in all their purity. As soon as she appeared on the stage, *Rosina* was made sensible, by the flattering murmurs which escaped from all the boxes, of the impression caused by her personal beauty. As soon as the first notes were heard, every one was charmed with her warm-toned voice, which is, at the same time, a contralto and a mezzo-soprano, admirable in quality, of very extensive compass, exceedingly full

when she takes the middle notes, which are so remarkable in her case, and which are at the present day so sacrificed by other vocalists. It seems, as M. Oswald has well said in the *Gaulois*, that "we hear the sound produced by a crystal bell, the vibrations of which cause on the ear a sensation, as it were, of heat."

Mlle. de Belocca possesses gifts which are rare at the present day and, so to speak, innate with her. She has

stormy character of *Arsace*, she revealed to the public an elevated and poetic nature. She has given in it proofs of her profound sentiment for art. Rossini's "Mass," in which Mlle. de Belocca sang, calling forth, by her masterly rendering, the applause of the dilettanti of the Italians, proves that she excels in sacred music.

It may also be mentioned, by the way, that at the evening party given by Marshal MacMahon, then President of the French Republic, the effect of her singing was very great, and the President cordially complimented the young artist, while the Duchess of Magenta, the President's wife, presented her with a beautiful diamond brooch.

On May 2, 1874, Mlle. de Belocca's benefit took place. She interpreted for that occasion in a remarkable manner the Vaccai's "Romeo and Giulietta." Her success was greater than ever, and she received that evening an ovation that she will never forget, as she was literally covered with flowers. Paris went mad for the new *Rosina*, and all the towns of France wanted to hear her.

She undertook in 1875 a tour through France, Switzerland, Belgium and Holland, which was a real success everywhere, and she was asked to return as soon as possible. She then went to England for the London season, under the invitation of Colonel Mapleson, appearing at Drury Lane, where she was very successful, and sang before the Queen and all the court, with Patti and the regretted Teresa Titiens.

In October, 1875, she undertook another tour through Germany, and sang in all the principal towns. At Berlin she sang before the Empress and all the court, and was asked to sing at some of the court concerts. In April, 1876, she first crossed the ocean, and appeared at the New York Academy of Music. She sang at Philadelphia during the Exhibition, and then went to California.

In 1877 and 1878 she sang two sea-

sons in London at the Covent Garden Theatre, with Patti and Albani, and was recalled to Paris by Rubinstein to sing in four Russian concerts at the "Trocadero" during the Exhibition. The Russian Grand Duke Constantine was present at each concert and presented her with a superb diamond bracelet. In 1879 Max Strakosch engaged her for a tour in the United States. She went to New Orleans and appeared in all the principal towns. She reappeared last spring at the New York Academy under Mapleson's management. Mr. Mapleson went expressly to Paris to engage her for the American and London seasons. She was then about to sign an engagement for the Grand Opera in Paris, and was also asked to appear at the Pergola in Florence, but preferred to come to America, as she likes the country.

Mlle. de Belocca has not allowed her head to be turned by all her triumphs, but has retained her modesty and child-like simplicity. She occupies a high place in the musical world in all countries, and being a meritorious and studious artist she accepts all loyal criticism, which proves her ardent desire to attain perfection.



good taste and does not endeavor to exaggerate to extort applause. In short, despite her youth, Mlle. de Belocca may be ranked among the vocalists of primo cartello. The success of the débutante was a perfect ovation in the "Barbiere," and felicitations arrived from all parts of Russia. Between the acts, Maurice Strakosch, then the director of the Italian opera, came to inform her that the King of Hanover desired to compliment her. Already moved by the royal felicitations on her beautiful singing, her trouble increased when the monarch said he personally knew her father.

The era of great triumphs was beginning for the young artist. It was in the "Cenerentola" of Rossini that Mlle. de Belocca made her second appearance in Paris, and she achieved a triumph in it. MM. Jouvin, Benedict, Paul Fancher, Clark, Oswald, Joncieres, Emile Badoche, Chapus and several other Parisian musical critics foretold a brilliant career for her. They said that Mlle. de Belocca's talent is characterized by something original, individual, and that her accent, also, strikes the hearer. Her third débüt was as *Arsace* in "Semiramide." In the

MUSICAL.

BRIEFS AND SEMI-BRIEFS.

....The Franko family of musicians appeared at Steinway Hall last Wednesday.

....Genée's new comic opera, "Nisida," was produced at the Thalia Theatre on Tuesday.

....Theodore Thomas will give a concert—one of the Bay State course—in Boston, on January 27.

....Victor Massé, composer of "Paul et Virginie," has just finished a new opera, "Une Nuit de Cléopâtre."

...."Lawn Tennis," as rendered by the Comley-Barton Company, at the Bijou Opera House, is evidently one of the successes of the season.

....Theodore Thomas conducted in Cincinnati last week a concert for the benefit of Karl Barus, the conductor of the last Saengerfest in that city.

....The public rehearsal for the second concert of the Philharmonic Society took place yesterday afternoon at the Academy of Music. Concert to-night.

....Joseffy's piano playing at the Metropolitan Concert Hall on the evening of November 30 attracted a very large audience to that place and won him many recalls.

....Wilhelmj, the violinist; Constantine Sternberg, the pianist, and Letitia Fritsch appeared in concert last Sunday evening, at Koster & Bial's, in connection with the regular orchestra.

....Sternberg and Wilhelmj played, on the evening of December 1, at the Baltimore Academy of Music to a large and fashionable audience, and were both encored after each performance.

....Herr Joseffy, the pianist, was among the attractions of a concert that was given in the Church of the Divine Paternity, corner of Fifth avenue and Forty-fifth street, last Thursday evening.

....At the Academy of Music, this week, the following operas were given: Monday, "Martha;" Tuesday, an extra night, "Mefistofele;" Wednesday, "I Puritani;" Friday, "Rigoletto," and at Saturday's matinée, "Faust."

....Flotow's "Marta" was revived at the Academy of Music on Monday evening. Gerster, Cary, Campanini and Del Puente filled the principal rôles, and the former, being recalled, sang the "Last Rose of Summer" in English.

....Katharina Holzappel, prima donna of the Thalia Theatre company; Johanna Ekhoff, and Hermann Ekhoff, sang at the St. Nicholas Festival of the Netherlandish Society in Turn Hall, East Fourth street, on Monday evening.

....The great spring musical festival that has been announced under the direction of Dr. Damrosch is in course of active preparation. Soloists and choral societies are already in practice, and the event promises to be a memorable one in the musical annals of this country.

....Theodore Thomas' Brooklyn chorus is coming on admirably. It now numbers about 325 voices, and the singers are very earnest and full of enthusiasm. The quality of the voices is exceedingly good, and it is expected that much valuable work will be accomplished this winter.

....The Brooklyn Vocal Society, of which E. J. Fitzhugh is director, will give three concerts this season, on December 15, February 23 and April 27. Gade's cantata, "The Crusaders," will be performed at the first concert, with Emma Wilkinson, Theo. J. Toedt and Franz Remmertz in the solo parts.

....Rubinstein's "Tower of Babel" was given last week in Chicago by the Apollo Club. This was the first performance in America of this work, which was promised for the last Cincinnati festival, but not given, and which Dr. Damrosch, it is understood, intends to give here this season. The principal solo part was assigned in Chicago to Myron W. Whitney.

....There is some talk now of adopting the suggestion made by THE COURIER early last summer and building the proposed Metropolitan Opera House upon the site of the Madison Square Garden. It has been discovered that certain provisions exist in the old covenants of the property at Forty-third street and Madison avenue against building a theatre upon it.

....A concert for the benefit of the Union Boat Club was given at Chickering Hall on Wednesday evening. The following artists appeared: Mme. Anna Granger-Dow, soprano; Florence Rice Knox, contralto; Mme. Teresa Carreno, pianist; J. Graff, tenor; Franz Remmertz, baritone; Signor Liberati, cornet soloist; Wm. E. Mulligan, organist, Caryl Florio, accompanist.

....The Central Committee of the North American Saengerbund, last Friday decided to place the direction of the great festival to be held in Chicago next June in the hands of Hans Balaka. There is every prospect that this festival will be the greatest gathering of singing societies ever seen in this country. Already societies in St. Louis, Louisville, New Orleans and other cities have written for scores, stating their intentions to attend.

....The twenty-seventh annual winter concert of the Arion Society was given at Steinway Hall yesterday evening, De-

cember 10. Among those who took part were Dr. Leopold Damrosch, conductor; Lillian Bailey, soprano; Jacob Graf, tenor; Franz Remmertz, baritone; Max Pinner, pianist. The full orchestra of the Arion Society and the orchestra of the Symphony Society participated.

....Rafael Joseffy will make his first appearance in concert this season at Steinway Hall on Tuesday evening, December 14, in connection with Theodore Thomas and his grand orchestra. The following is the programme:

Symphony, G minor.....Mozart

Piano Concerto, E flat, op. 73.....Beethoven

Introduction—Third act "Die Meistersinger".....Wagner

Piano Solos—

a. Passepied, E minor suite.....Bach

b. Cantique d'amour.....F. Liszt

c. Valses, "Souvenir d'Amérique".....Joseffy

R. Joseffy.

Scherzo, "Queen Mab".....Berlioz

Orchestra.

Fantasia, "Ruins of Athens".....Beethoven-Liszt

R. Joseffy and orchestra.

Two matinées will be given, one on Thursday afternoon, December 16, and the other on Saturday afternoon, December 18, at 2.

....Edward Fry, an invalid who has been confined to his bed for many years, has had a telephone established between his apartments, at 38 Union square, and the Academy of Music to enable him to hear the operas performed at the latter place. The instrument is said to work admirably. Mr. Fry is said to have established the first Italian opera in this city in Astor place and was associated with J. H. Hackett in bringing Grisi and Mario to this country in 1848. In 1854 he gave the first performance in the Academy of Music on the present site. The old building was burned, and Mr. Hackett and Mr. Fry had control for only one season. Mr. Fry was stricken with paralysis in 1857 and has lived in the city ever since, ten years on Broadway and ten years on Twenty-seventh street. He removed to Union square two years ago. Since 1857 he has moved only where he was carried.

....A melodrama in six tableaux, by Hugo Müller, with music by R. Bial, entitled "Heydemann and Son," was produced at the Germania Theatre last week. There is no plot or motive to the nondescript medley, which consists of a series of disconnected scenes, interlarded with popular and farcical songs, and while there is a certain amount of grotesque fun in the nonsense, which is evidently dished up for the sole purpose of provoking laughter, there is neither rhyme nor reason in it. The music and singing were also poor.

....Constantin Sternberg, piano; Letitia Fritsch, soprano, and August Wilhelmj, violin, appeared at Koster & Bial's Concert Hall on Sunday evening, in conjunction with Rudolf Bial's orchestra. Wilhelmj played a movement from Mendelssohn's Concerto and the Polonaise de Concert by Laud. Miss Fritsch sang "Ave Maria," by Schubert, and "The Wood," by Wickerlin. Herr Sternberg played the Concerto in B minor by Schauvenka, a Fugue by Rheinberger, a gavotte by Sternberg, the "Nightingale" by Liszt, and an impromptu by Rheinberger.

....The third entertainment of the fourth series of Mr. Saalfield's concerts is announced for this (Saturday) evening, at Steinway Hall. The principal numbers of the programme will be interpreted by artists of Mr. Mapleson's company. Signor Ardit will conduct the orchestra, and the singers will be Annie Louise Cary, Mrs. Swift, Signor Lazzarini, and Signor Galassi. Mlle. Violante will play several piano solos, and Signor La Villa will be the accompanist.

....Last Saturday afternoon, December 4, Mme. Constance Howard gave her first piano recital, in Steinway Hall, before a very good audience. The programme was an excellent one, and the playing of the concert giver, if not of the highest skill and refinement, exhibited a great deal of talent and an excellent technique. Her assistants were Mr. Brandt, Emily Winant, Mr. Lansing, and Mr. Florio. Miss Winant sang her selections with taste and expression, displaying her fine voice to advantage.

....The following is the programme for the next Brooklyn Philharmonic concert: Ode on Saint Cecilia's Day for soprano, tenor, chorus and orchestra. Handel; Symphony No. 3, E flat, opus 97, Schumann; Finale, act 1, "Siegfried" (vocal part by W. C. Tower), Wagner; Symphonic Poem, "Orpheus," Liszt, and the Dervish Chorus, Turkish March and March and Chorus from the "Ruins of Athens," Beethoven.

CORRESPONDENTS' NOTES.

NOTICE TO CORRESPONDENTS.—Correspondence cards, "Series A, 1880" (blue), will be revoked on and after December 9. They will be substituted by cards designated "Series B, 1881" (red). Correspondents will please return the blue cards to the office of THE MUSICAL AND DRAMATIC COURIER.

BURLINGTON, Ia., December 1.—Fever heat is the exact state of feeling between the Methodist and Congregational church choirs at present. It seems that an arrangement had been made between the two choirs to sing at the Thanksgiving service to be held at the Congregational Church; they met for rehearsal the previous evening, and instead had a row; said row was induced by a lack of courtesy towards the Methodist choir. The whole thing seems to be a trivial affair, and until I see some sign of gore I will not inquire

into the matter. Very interesting services were held at the Congregational Church on Thanksgiving. The quartet choir, consisting of Misses Nelson and Hutchinson, Messrs. Lehr and Schenck, sang splendidly. Miss Nelson's solo was simply beautiful. I was surprised at the excellent contralto voice of Kate Hutchinson, who is fast developing into a capital contralto. I am glad to note rapid improvement in Mr. Lehr's voice. On last Sunday evening another praise service was held at the Congregational Church. Mrs. Funk sang, as usual, very well. Miss Nelson and Mr. Schenck sang a very pretty duet, which would have been greatly improved had the latter let his voice out a little more and paid more attention to his articulation, which is extremely poor. Henry Wallraf gave a piano recital last week. Very few knew of it until afterward, when the programme was published. His programme, as usual, would do credit to Joseffy. Mr. Wallraf announces a grand recital concert by Lydia Harris, of Chicago, on next Friday evening, assisted by prominent vocal talent. The public is certainly indebted to Mr. Wallraf for bringing Miss Harris here, and I hope he will be repaid. Mendelssohn's Concerto was played at Turner Hall, last Friday evening, by Carrie Korn and Clara Starker, and it took the Concordia Society by storm. These two young ladies have been under Wolfsohn's care in Chicago for a long time. As recitals seem to be in order at present, the public would enjoy one by Mr. Rogers, who as yet has not had a favorable opportunity for verifying my predictions that he would prove to be by far the best player and musician in this city. I trust he will arrange a recital soon. I learn that a complimentary concert will be tendered Mr. Dale soon, in which the best local talent will assist. The scheme is meritorious, and I trust a crowded house will testify to the public appreciation of Mr. Dale's kindness in assisting so many entertainments.

MAX.

CHICAGO, December 4.—There has been no lack of local musical entertainments this week. To begin with Sunday, the orchestral concert, at Brand's Hall, brought a number of fine selections, among them two movements from Ferdinand David's Fifth Violin Concerto, played by Carl Becker, one of Chicago's most prominent violinists and a graduate of the Leipzig Conservatory. Mr. Becker possesses a fine technique and a beautiful tone, but the Concerto is not one calculated to interest deeply the average audience. Notwithstanding this fact, Mr. Becker won a hearty encore, which of itself speaks well for his playing. Agnes Ingorsoll and Wm. Lewis and M. Eichheim gave their monthly chamber concert, Thursday afternoon, at Hersberg Music Hall, before a large audience. The Donaldi-Rummel Company is reported to be heading towards Chicago. As far as the vocal talent of the troupe is concerned, Eastern advices lead people here to regard it as a public misfortune. Rummel and Lichtenberg are said to be the redeeming features of the combination. I shall be glad to hear Mr. Rummel again, as he was indisposed on his last appearance in Chicago and did not do himself justice, so made a by no means favorable impression. I wish him better success this time. Mr. Boscoritz gave a piano recital last Thursday evening, which was attended by a large and appreciative audience. Before beginning his programme he made an apology for some changes necessitated by a severe attack of rheumatism in his hands and arms, which caused his physician to advise a postponement of the recital. In spite of these drawbacks he gave a most delightful recital, and was warmly applauded after each of his numbers. That he should succeed so well under such difficulties is proof of his great ability. He was assisted by May Phoenix, contralto of Unity Church, and one of the most promising young vocalists in Chicago, who sang Bellini's "Se Romeo" and a song by Tours. The Apollo Club, a local society under the direction of W. L. Tomlins, is to give next Tuesday its initial effort of the season in Central Music Hall. The programme comprises selections from Haydn's "Seasons," Handel's "Acis and Galatea," and Rubinstein's "Tower of Babel." H. Clarence Eddy will assist at the great organ and the orchestra will be recruited from the ranks of local players. The soloists are to be Fanny Kellogg, Chas. Fritsch, Myron W. Whitney and Dr. Chas. T. Barnes. Mr. Eddy gave an organ recital at Hersberg Hall on Saturday noon to a goodly audience, playing, among other things, Thiele's great E flat minor Concert, Satz, more familiarly known as the "Organist's Terror," and Chopin's Etude in C sharp minor, in which the rapid and difficult left hand passages are given to the pedals, and which is probably not exceeded in difficulty by any composition ever written or arranged for the organ. The programme was played in his usual superb manner. The Leavitt Burlesque Opera Company has been playing at Haverly's. The second and last week of this combination has just closed to the relief of many. The burlesque of "Carmen" may be singled out as particularly weak and idiotic.

WALLENSTEIN.

CLEVELAND, Ohio, November 30.—The only notable event of musical interest which occurred lately in the City of Forests was the Wilhelmj concert, which took place on Thursday evening in Case Hall. The absence of Constantin Sternberg on account of sickness was generally deplored, but Wilhelmj the Great consoled the audience with his exquisite playing. The andante and finale of Mendelssohn's Concerto, Chopin's Nocturne, the Prize Lied from Wagner's "Meistersinger," and a Concert Polonaise, by Laub, were his selections for the evening, and all were rendered with that artistic

finish which characterizes all his performances. The honors of the evening, however, were by no means all Wilhelm's—a great share was deservedly accorded to Letitia Fritch. Endowed by nature with a sweet and sympathetic voice, which captivated her hearers at once, she exhibited such perfection of vocal culture as insured her the most rapturous applause. The more Miss Fritch is heard the more she will undoubtedly be appreciated, especially if her selections are more confined to the legitimate school of singing, and the lighter style of English ballads is only introduced as encores. Max Vogrich appeared to great advantage as solo pianist as well as accompanist. In both compositions he deserved honorable mention. The selection of Henselt's Concerto and Liszt's arrangement of Mendelssohn's "Wedding March" were excellent specimens of his refined taste and perfect technique. The only regret was the omission of the Kreutzer sonata, originally placed on the programme for Sternberg and Wilhelm. That Vogrich was fully able to play the same nobody would doubt, and by doing so he would have gratified the taste and expectations of his classical hearers. The Cleveland Gesangverein gave a concert the same evening, which was excellent and fully sustained the reputation and good impression which the new director, M. Malmene, had made at the first concert, given a month ago. On that occasion, H. A. Bischoff assisted, and was loudly applauded. Other members of the society distinguished themselves by solos. The local press complimented the members of the society for their expressive style of singing. At the last concert, a composition of Mr. Malmene was given, which has become a general favorite in prominent German societies, "O lieb so lang du lieben kannst."

UNO.

DAYTON, O., December 3.—The Philharmonic Society gave its first concert this season at Association Hall, on November 26, to a large and well pleased audience. It was a new departure for the organization to give a concert in so small a hall, but the experiment was a gratifying success. The power and brilliancy of the chorus were never more apparent. The programme consisted of six compositions, opening and closing with short cantatas by the society. The intervening numbers were a sonata of Beethoven, played by E. Dwight Johnston, of Cincinnati, O.; a quintet for strings and flute, played by the Mozart Quintet Club, of this city; a selection from the "Creation," sung by Will Boyer, and a sonata for two pianos, played by Messrs. Johnston and Blumenschen. The opening cantata by Spohr, "God, Thou Art Great," was excellently sung throughout. In the chorus of this work the society had an opportunity to show its mettle, and the response to Mr. Blumenschen's baton was generally prompt and effective. The soprano solo by Mrs. E. M. Thresher was beautifully sung, and her fresh pleasing voice was heartily enjoyed by all. The duet in this work was given by Miss Mercer and Mr. Blumenschen in a very finished manner. Mr. Blumenschen showed himself the possessor of a fine tenor voice, which he manages with much skill. The piano playing of Mr. Johnston was a very pleasant feature of the entertainment. The Mozart Quintet gave in the main a very creditable performance, and the gentlemen composing the club deserve much credit for their devotion to good music and earnest efforts for advancement. Will Boyer took the audience by storm by his splendid rendition of the recitative air, from the "Creation," "In Native Worth." It is rare to find so young a gentleman possessing so much firmness in voice, and such a fine musical perception. Mr. Boyer is an unusually promising singer. The concert closed with Handel's "Utrecht Jubilate," a composition written by him in his twenty-eighth year (1713). This society has the honor of presenting it for the third time in America. The opening alto solo was well sung by Emma Mercer. Mr. Snyder, the president of the society, gave a very correct rendition of the bass part, and Sam Phelps of the high and difficult tenor part in the trio. Mr. Blumenschen and his associates deserve much credit for their earnest and devoted work. Mr. B. is constantly showing himself to be the right man in the right place. The piano accompaniments were admirably played by Mrs. Clemmie Shinn. The "Messiah" will be given by this society in Music Hall, December 27, with full orchestra and professional solo talent.

S. S.

FORT WAYNE, Ind., December 6.—This week the only thing booked for the Grand is the new comedy-opera, "Widow Glass; or, a Romance of a Summer," by J. A. Butterfield, of Chicago. Of this work I am unable to speak at present, not having heard enough of it to form a correct judgment of its merits. People here are quite curious to see and hear the work, as this is to be the first performance of it. Mr. Butterfield has a fine reputation as a composer, and there is every reason to expect something of a high order from his pen. I shall be able next week to give a full report of the work, as it is to be given the 9th, 10th and 11th. Nearly every date at the Grand has been taken for December. The 15th by Salsbury's "Troubadours," 16th, by the "Pirates of Penzance," 17th and 18th, by the "Fairy Grotto," a juvenile operetta, to be given by about seventy-five school children of this place, under the direction of J. B. Leslie. If you do not stop improving THE COURIER it will soon be, if it is not already, the best musical and dramatic journal published in this country.

MARK MARVIN.

HAMILTON, Ont., November 29.—The new Grand Opera House in this city will be opened this evening. Salsbury's

Troubadours have engaged it for the first four nights, producing "The Brook" on Monday and Tuesday, 29th and 30th inst., and "Patchwork" on Wednesday and Thursday, December 1 and 2. The sale of seats for the opening nights has far exceeded the expectation of the management. The "Corinne Opera Company" is booked for December 3 and 4. As I have already inspected the new Opera House, a description of it will perhaps be interesting. The main entrance is wide and high and the floor is on a gradual slope, so that steps are avoided. The ticket office is placed about 25 feet from the entrance; in it is every convenience for the sale of tickets; to the right is the stairway leading to the gallery. The entrance to the balcony and family circle is to the left. The frescoing of the ceiling attracts attention from these seats. The colors are selected and blended with good taste, and reflect great credit on Mr. Lempert (of Rochester), the artist, and his assistants. The reflector is also very much admired; it gives a bright light. To the left of the lobby, leading from the main entrance, is the ladies' cloak and toilet room, and one for gentlemen on the right. On entering the auditorium one is struck with the handsome frescoing of the ceiling and walls under the gallery. Passing down the centre aisle one comes to the sofa seats in the dress circle; further down are the parquette chairs. There is an entire absence of steps in all the passages. There are four elegant boxes; two on each side of the stage. The line of sight is particularly good from all parts of the house. Passing over the orchestra I come to the stage, which is 25 feet 6 inches deep behind the curtain line, and 55 feet from wall to wall; the stage opening is 28 feet wide by 26 feet high; the fly galleries are 21 feet from the floor of the stage and 37 feet apart; the rigging loft is 38 feet above the stage and 37 feet wide. The size of the scenes is 18 feet by 22 feet wide. These measurements will enable the management to put up the largest scenes that are carried by any of the traveling companies. The drop curtain is a magnificent piece of work representing the Golden Horn with Constantinople in the distance. A room for storing scenery is situated to the right of the stage; a property room adjoins this. There is a passage also to the right of the stage, from which open seven dressing rooms, all of which are fitted up with every convenience; there are also five additional dressing rooms under the stage. The management of this beautiful theatre has been placed in the hands of J. R. Spackman (late of the Park Theatre, Brooklyn), who is not only well and favorably known in Hamilton, but in other parts of Canada and the United States, and I think the Opera House Company is fortunate in securing the services of one who possesses so much experience. Traveling troupes may, therefore, rely on receiving all possible attention and courtesy from Mr. Spackman. Copies of THE COURIER will be found on sale at Robinson Brothers', 72 James street, North.

R. E. S.

HAMILTON, Ont., December 6.—The new Grand Opera House in this city was opened on last Monday evening, the 29th ult., by the Salsbury Troubadours, in the presence of one of the largest and most fashionable audiences ever gathered together in this place. The house was packed. The play was "The Brook," which was also played to a good house on Tuesday evening. "Patchwork," by the same company, held the boards on Wednesday and Thursday nights, 1st and 2d inst., to fair houses. The troupe left for London on Friday morning; thence to Port Huron, and through Michigan next week. The Corinne Merrie Makers played to good houses on Friday, Saturday matinee and Saturday evening, 3d and 4th inst. One of Corinne's greatest hits with the audience was her singing as the sergeant in the "Police-men's Chorus," from the "Pirates of Penzance," a performance which was received with immense applause. The other members of the company (thirty in number) were excellent in their specialties, and the acting and singing generally were much praised. The company is under the management of Mr. Kimball and Marshal P. Wild. It left yesterday for Detroit, where it is billed for the 6th and 7th; Ann Arbor, 8th; Jackson, 9th, and Toledo, 10th and 11th inst. The Teresa Carreno Concert Company appears at the Grand Opera House on Tuesday evening, 7th inst., under the management of Geo. W. Colby, of New York. The Boston Ideal Opera Company is booked for Wednesday and Thursday, 8th and 9th. "Fatinitza" will be presented on Wednesday and "Chimes of Normandy" on Thursday evening. This company will no doubt take well, as it carries a strong chorus and orchestra, and a great many of the members are favorite soloists, who were with the company on the occasion of its last visit to Hamilton.

R. E. S.

MOBILE, Ala., December 6.—Our church choirs have all organized, and in my next I will make some mention of them. Harry McCarthy, who distinguished himself during the war by his Confederate songs is here giving entertainments. Our people seem to have forgotten his bellum patriotism, judging from the paucity of his audiences.

MAGNOLIA.

PHILADELPHIA, December 7.—English opera at the Chestnut Opera House has scored a success in the presentations of the Strakosch and Hesse Opera Company. The attendance steadily increased during its two weeks' engagement, which came to an end Saturday night. For many reasons the opera season has been an event of real importance. The company was the best that ever sang here outside of the Academy, and

the new Chestnut Street Opera House proved to be perfectly adapted to operatic performances. The great event of the season was Boito's opera, "Mefistofele," with Marie Roze in the dual part of Margaret and Hélène; Miss Anandale, Martha and Pantalus; Messrs. Perugini Faust, and Conly Mefistofele. The opera was listened to with great attention on the first night and greatly applauded in some parts, and it grew in favor during the three other performances, and deepened with each hearing the favorable impression it had made. The success of the company was due in a great degree to Marie Roze, on whose shoulders fell the main burden of the engagement. The three rôles in which she appeared—*Aida*, *Carmen* and *Margaret*—were well rendered, and it may be said that she is one of the strongest attractions of this unusually strong company. Mr. Conly's great rôle of *Mefistofele* was a remarkably good piece of execution, and he was rewarded with the bestowal of frequent and emphatic applause. Mr. Perugini sings very well the part of *Faust*, and shows care and nice dramatic discrimination in the treatment of the different phases of that important character. On Friday evening, for the benefit of Marie Roze, "Carmen" was given before such an audience as has seldom been seen at the Chestnut Opera House, and which bestowed the most enthusiastic applause on its favorite prima donna. The company is now playing in Chicago, where it opened on Monday, the 6th.

J. VIENNOT.

RICHMOND, Va., December 6.—At the musicale of the Mozart Association on the 2d inst. the little opera of "The Duchess" was presented, with the following cast: Captain Barrington, E. W. Hoff; Corporal Nahum Nimmo, Persie Bernard; Anne Hyde (Duchess of York), Caroline Richings Bernard; Louise Sydney (her maid of honor), Mary Thomas. On the 3d inst. Nella F. Brown, of Boston, gave her second recitation, assisted by the above musical talent, and the entertainment was very enjoyable and well attended. James S. Greensfelder, basso profundo, has contracted with Max Strakosch to appear as *Prometheus* in Longfellow and Cellerier's "Masque of Pandora." I learn that Mr. Greensfelder will be the only American in the cast. During his residence here Mr. Greensfelder has made many friends, who will regret his departure from here, but will wish him every success in his new field. He will leave for Philadelphia this evening to begin rehearsal.

F. P. B.

ROCHESTER, N. Y., December 6.—The Harrison Combination, which appeared at the Academy on November 22, 23, 24 and 25, in "Photos," under the management of Mart Hanley, made a decided hit, drawing large houses, and giving the greatest satisfaction. The company is decidedly fitted for the piece, and makes any quantity of fun. The Kate Thayer Company, including the Spanish Students, gave a one night's entertainment at the Academy of Music, on November 26, but failed to draw a very large house. The performance was good, and ought to have entitled the company to better treatment. Salsbury's Troubadours opened here at the Corinthian on the 27th with two performances, afternoon and evening. The reputation of this company was sufficient to insure it full houses on both occasions. It will always meet with a good reception in this city. The largest audience that has assembled in the Corinthian Academy of Music, this season, greeted the Apollo Club on the evening of the 1st inst., being the occasion of its first public appearance. This club is comparatively a recent organization; having started with fifteen members it has gradually increased until now it numbers twenty-five or thirty of the best male singers of this city. With so many performers in the programme I cannot make even passing mention of them, but the entire entertainment was a flattering success; and should give the club every encouragement. A large and appreciative audience greeted the Rochester Philharmonic Society at the Academy on the evening of the 2d. Since the last concert the members have acquired more confidence in themselves, and their concert was a rare treat. The Boston Ideal Company commenced its engagement on the 3d inst. at the Corinthian to a good house, and, as it is a favorite with Rochester people, of course it had a pleasant reception. "Bells of Corneville" was presented on the 3d and "Fatinitza" in the afternoon and evening of the 4th inst. Jarrett's "Cinderella" combination is billed for the Grand on the 9th, 10th and 11th. There is a strong probability that the Rochester Opera Club will render the "Sorcerer" as its next opera, and, in its hands, will undoubtedly be put on in good style. Misses Kendrick and Prosser, of this city, will give a Christmas cantata in Brockport soon. Hattie Clapper, a Rochester young lady, who is pursuing her musical studies in New York, recently sang in a concert in Boston, where she met with a fine reception. It is rumored she will visit Rochester soon, with a first-class concert company. John M. Chadwick, a composer of some note, is organizing a new musical and dramatic club, to be composed of about twenty select singers and dramatic artists. Truly Rochester can be called headquarters for amateurs. J. B. Riley, basso of St. Paul's Church, New York, was here last week; also S. C. Moore, of the Lima Musical Institute. The Apollo Club gave a concert at Palmyra on the 3d inst., assisted by May Marsh, soprano, and Cora Davis, pianist. It is rumored that this club will soon produce an opera, with the assistance of prominent local vocalists. On the 2d inst. the oratorio of "Esther" was rendered by children at the Phoenix Club. The singing and acting

were unusually good for children, and were greatly enjoyed by a large audience. The Philharmonics were assisted by Miss Nason, a soprano who possesses a well trained and very flexible voice, Herve D. Wilkins, a well known pianist, and Hattie Hemingway, a new aspirant for musical honors.

J. HARRY VERNON.

WHEELING, W. Va., November 30.—The Sternberg-Wilhelm-Fritsch-Vogrich concert party was advertised here for last night, the three last named appearing according to announcement; Mr. Sternberg being said to be suffering in New York city from the effect of a wound received in a duel some years since. The talk privately among the members of the troupe did not bear the same construction, and the inference is there was some other reason. Mr. Sternberg's non-appearance was not greatly regretted, for Herr Vogrich, who supplied his place, and was at once concert pianist and accompanist, was so satisfactory to the audience that he was received with enthusiastic applause. Miss Fritsch sang so acceptably as to win great favor here. Of Wilhelmj, what need to write; nearly all your readers know how painstaking an artist he is; and how well he pleased us, only those who live in similar musical deserts can appreciate. Taken altogether, no three artists ever gave Wheeling so delightful a concert before, and the occasion is set down as a red letter day in the musical history of this city. A number of musical entertainments by home talent are in preparation, and will receive due notice.

NOTA BENE.

NEW MUSIC.

[Music publishers throughout the country are requested to forward all their new publications for review. Careful attention will be given and candid and able opinions will be expressed upon them. It need only be said that this department will be under the care of a thorough musician.]

H. N. Hempstead, Milwaukee, Wis.

1. Queen of Hearts, galop.....(piano).....H. N. Hempstead.
2. Grand Reunion March....."....."
3. La Tempête, galop de concert. "....."

No. 1.—A pleasing galop without any signs of originality. It is, at least, fairly well written, and to a certain class of amateur performers will be welcome. Of course, the usual divisions (or sections) are preserved. The title-page is attractive, and embellished with a queen of hearts.

No. 2.—This march will be considered bright by those whose taste inclines them to such things. The triplet movement in 6-8 time has been chosen in preference to the dotted eighth in common time. For a piece like the one under review, the triplet movement is, no doubt, preferable, because it has a gayer swing than the more dignified dotted eighth movement. The "Trio" will please and is easy to play.

No. 3.—A galop which will be sure to gain a certain popularity on account of the gracefulness of its themes. The chief motive is the most pleasing, although the one in A flat is rather melodious. The whole composition is quite brilliant without being difficult, which is all in its favor. Of course, the name and the music have nothing in common.

John Church & Co., Cincinnati, O.

1. My Lord's Writing all the Time.....(song).....arr. by D. C. A.
2. What Kind of Shoes Are You Going to Wear? "....."
3. Queen's Delight, waltz.....(piano).....D. B. Stagg.
Ohio Grand March.....".....L. F. Jackson.

Nos. 1 and 2.—Are selections from the répertoire of the "Jubilee Singers," and can only interest when sung by them. The music itself is utterly commonplace; even worse, a trifle, than the ordinary song and chorus. Such things have a large sale generally.

No. 3.—When a musician or critic opens a piece of the kind under consideration, he cannot help wonder why it was written, how it was written, and who will purchase it. The entire waltz is hackneyed, and has no redeeming feature. The signature of G major (one sharp) is omitted from several lines on page 3.

No. 4.—Must be the first-born of the composer, for the rhythm is defective, aside from the crude expression of the most commonplace ideas. Such a piece should hardly have been published, but we suppose friends and the vanity of the composer were the causes that brought it before the public.

Geo. D. Newhall & Co., Cincinnati, O.

1. Bonum Est, in A flat.....J. R. Fairlamb.
2. Benedic, in F....."
3. Gloria in Excelsis, in B flat....."

No. 1.—The opening arrangement shows some thought, but the music has no very good qualities. The harmony is devoid of interest, and it is only when the soprano solo is reached that one even feels inclined to listen to what is being sung. The leading of parts is not always what it should be, but the general design and execution exhibit the educated musician.

No. 2.—Can be denominated a good piece of writing, but not original or interesting. An effective accompaniment occurs on page 6 to the words "O praise the Lord." The voice part borders on the commonplace. The whole piece is quite well written, but dry.

No. 3.—Shaded well, can be made to sound more interesting than the ideas really are. The music is well presented, what there is of it; but, if it was not so dry and lacking in varied harmonic treatment, the piece would be doubly prized. As it is, it will be sung with a sense of duty rather than pleasure. Mr. Fairlamb shows himself, at least, the trained musician in all these pieces.

ORGAN NOTES.

[Correspondence from organists for this department will be acceptable. Brief paragraphs are solicited rather than long articles. Anything of interest relating to the organ, organ music, church music, &c., will receive the attention it demands.]

....At St. Stephen's Church, in East Twenty-eighth street, an elaborate programme has been arranged for Christmas, with an orchestra of thirty-five performers, a chorus of one hundred voices, and the organ, which will be played by the accomplished performer, Mr. Mulligan, the organist of the church. The work to be rendered is the *Messe Solennelle* by Ambroise Thomas.

....The power of an accompanist is great, so great as to utterly ruin the very best efforts of true artists. If this is the case with regard to piano accompaniments, how much more must it be when it is the question of organ accompaniments. On the latter instruments, the most confused wailings and growlings can be made, such sounds, in fact, that distress the singer and listener to a degree hardly equaled on any other instrument or instruments. Still no one who plays the organ accompanies badly (?).

....Allan W. Swan, of Boston, is now giving a series of four organ recitals at the Tremont Temple, in that city. The first took place on Friday, November 26, the second December 3, the third yesterday, December 10, and the fourth and last will be given on next Friday, December 17. The programmes have contained works by Mendelssohn, Best, Bach, Spohr, Handel, Guilmant, J. R. Paine, &c., &c. The audiences have been quite respectable with regard to number, and have seemed to appreciate both the performer and works performed.

....A French paper says that French organists can extemporize on nothing. Whether this exhibits great skill or weakness is a point difficult to be determined. Considering that Frenchmen have lively imaginations, it would follow that those who could imagine "most of nothing" really become the most famous improvisers. One thing may seriously be said, that improvisations generally are nothing but incoherent wanderings, without head or tail, because the body (or substance) is utterly lacking. Therefore, to extemporize on "nothing," in one sense, is not the most difficult thing to do. Many have tried it here and succeeded very well.

....The Jardine organ at the recent American Institute Fair was much admired by those who had the pleasure to visit the place. At the close of the fair an award was given to the firm of Jardine & Son for maintained superiority. The diploma for maintained superiority is granted for any article or process which shall have won the award of a medal at a previous exhibition. This diploma sets forth the fact of the previous award, and the report of the judges recommending it states that the superiority for which the medal was awarded has been maintained. Jardine & Son have, therefore, something to be proud of, for their reputation has been enhanced by the continued success of their instruments.

....A well known organ builder of this city tells the following story: At a certain church the organ had been overhauled and considerably improved, which changes had, of course, cost a no inconsiderable sum of money. When the instrument was pronounced finished, naturally enough a public opening of the same was proposed. This was decided upon after certain meetings, various ladies, members of the congregation, being deputed to go out and sell tickets. One of these ladies came to the factory of the organ builder, who was a good organist, and asked him whether he would not consent to play a favorite piece of his at the proposed opening concert, a request that was answered in the affirmative. No sooner was this promise given than the lady in question naively asked the organ builder how many dollars' worth of tickets he would purchase for the "good of the church." Naturally enough the organ builder was somewhat taken aback at the boldness of the request, after he had just then and there promised to give his services for nothing. Suddenly recovering himself, however, he gracefully replied that he would take \$10 worth of tickets, if the church would allow him to send in his bill for professional services, and pay the same without demurring. The lady spokesman seemed a trifle nonplussed, but smilingly asked about how much his little bill for professional services would be. The organist and organ builder, an excellent business man, gravely replied that he valued his services at \$50 per night, which sum would represent the amount of his claim. Fifty dollars!! Tableau.

BAND AND ORCHESTRA.

[Band news from all parts of the country is solicited for publication in this column. Any items of interest concerning bands and orchestras, engagements, changes, &c., will be acceptable.]

....Levy is traveling with the Donaldi-Rummel Concert Company.

....A second evening with Strauss was given at Koster & Bial's Concert Hall on the 2d inst.

....C. A. Zoebisch is doing a fair business, but says that prices are not so high as they were some years ago.

....The performances of the Philharmonic Club at Chickering Hall are not as well attended as they deserve to be.

....The following bands participated in the international band tournament at Bay View Park, twelve miles from Newport, Vt., in October: First Regiment band, of Concord, N. H., St. Johnsbury band, White River Junction band, Col-

burn's Union Village cornet band, of Union Village, Vt., Queechee band. Several other bands were present, but did not enter the competition. The first prize (\$50) was awarded to the First Regiment band of New Hampshire; the second (\$30) to the St. Johnsbury band, and the third (a silver cup) to Colburn's band of Union Village.

....Martin Brothers are doing a large holiday trade. They are importing very largely from Germany, and selling the goods as fast as received.

....Mr. Parsons, of John F. Stratton & Co., says that they are doing a large holiday trade, considerably more than this time last year.

....The "classical night" programme at the Metropolitan Concert Hall, December 2, included Beethoven's Symphony No. 8, op. 93.

BRIEF PERSONAL MENTION.

ANTONIO.—Señora Maria Antonio, known on the stage as Mlle. Maria Silvie, formerly a prima donna, died recently from the effect of oxalic acid which she took with suicidal intent on November 23d.

ATHOS.—The excellent baritone Athos has been singing with great success in opera at Rio Janeiro.

BIAL.—Rudolph Bial has made himself famous by his baby polka.

CARVALHO.—Mme. Miolan-Carvalho is giving concerts in the French provinces in company with Sivori, Jaell and Del-sarte.

DESSOFF.—Dessoff is to conduct the opera this season at Frankfort.

DE RESZKE.—Ed. De Reszke, the eminent baritone, is now in Milan. He is engaged for the Scala.

GILMORE.—Patrick Gilmore, the popular band-master, is working hard to keep up the standard of his band. Its performances are always worthy of high praise.

HOPKINS.—Jerome Hopkins shows an extreme affection for Hamerik and Carlberg. They owe him a debt of thanks for his warm expressions of them.

LIBERATI.—Signor Liberati has returned to New York after a long engagement in Chicago and a series of concerts in the West and Canada.

MAPLESON.—Colonel Mapleson pleases the public and puts money in his pockets by giving representations of well worn operas.

MASSENET.—M. Massenet, the well known French composer, has commissioned Sardou to make a libretto for an opera on the noted drama "L'Odio."

MENTER.—Sofie Menter, pianiste, is to concertize this winter in Germany.

MILLS.—S. B. Mills, the pianist, will shortly announce the date of his recitals, which will take place in Steinway Hall in January next.

NELLINI.—Miss Marie Nellini, soprano, has been engaged by the Quintet Club, of Boston, for their series of concerts through the country.

NEVADA.—Emma Nevada is filling engagements at Varese and Bologna.

NOVARA.—Signor Novara, as Mefistofele, in Boito's opera, has created a very favorable impression. It is one of his best rôles.

OFFENBACH.—The bust of Offenbach, at the Variety Theatre, Paris, has been recently unveiled.

READ.—Albert O. Read, whose death occurred in Brooklyn on Friday, November 12, was an amateur physician of ability, and at one time organist of Mr. Beecher's church, and afterwards of Dr. Van Dyke's church, for several years. His extemporizations and compositions indicated a fine musical talent. His excessive modesty and retiring disposition alone prevented him from taking a far higher position. Although his means were limited, his generosity to needy musicians was a remarkable trait in his character.

REMYNI.—Mr. Remenyi will perform in Tarrytown, December 12, and in Steinway Hall, this city, on January 7, 1881.

SARASATE.—Sarasate, the violinist, is concertizing in Germany. He is playing a new violin concerto by Saint-Saëns, and a new fantaisie by Max Bruch.

SPRINGER.—Reuben R. Springer, of Cincinnati, who contributed so liberally to the foundation of the Music Hall, has just celebrated his eightieth birthday.

TAGLIONI.—Taglioni, the once famous danseuse, is now seventy-three years old. Since the Franco-Prussian war she has been a professor of dancing.

THOMAS.—Theodore Thomas is the best abused and, perhaps, most admired musician in New York.

THOMAS.—Theodore Thomas will conduct the Christmas performance of the "Messiah" in Cincinnati on December 25.

ROSSI.—Ernesto Rossi has been named, by the French government, officer of the Academy.

RÖZE.—Marie Röze was in Chicago this week.

WAGNER.—Richard Wagner arrived a fortnight ago in Munich, was brilliantly received by his many friends, and the Theatre Royal announced in his honor a performance of "Tristan" and the "Meistersinger."

FOREIGN NOTES.

....Boito's "Mefistofele" is to be produced at Cologne during this month.

....Ponchielli's "Giocanda" has already been translated into English by Hersey.

....One of the most popular of pianoforte pieces in England is Chopin's "Funeral March."

....Carl Rosa will give, before long, in Liverpool, "I Promessi Sposi," of Ponchielli, with his company.

....A new opéra bouffe by Dominicci will shortly be produced at the Dal Verme Théâtre. It is called "Abelardo ed Eloisa."

....Hennequin and Najac are completing a libretto for an operetta which Johann Strauss will write for the Théâtre de la Renaissance of Paris.

....An agent left Buenos Ayres about the middle of October for Europe to obtain a first-class French opera company for the Variedades Theatre.

....All the Milan journals have praised the prima donna Di Monale, who sang with much success in the "Stella del Nord," at the Théâtre Dal Verne.

....Berlioz's "Benvenuto Cellini," which Dr. von Bulow added to the répertoire of the Hanover Opera, is to be performed repeatedly during the coming season.

....It is said that Signor Sangermano has finished a new opera, libretto by Arrigo Boito, the composer of "Mefistofele." The title has not yet been made public.

....At the New Theatre, Verona, "Margherita," an opera by Foroni, has begun to be rehearsed. To sing in this work the impresario has engaged the baritone, Pini-Corsi.

....A new ballet in two acts, entitled "La Korigane," was produced at the Paris Opera last week with great success. The music is by M. Vidor, organist at St. Sulpice, the *scénario* by François Coppée.

....At the Paris Conservatory there presented themselves for examination for admission into the violin school 8x aspirants! And the vacant posts are only 20, of which 10 are for the higher class and 10 in the lower class.

....Blanche Davenport is singing in Naples, where she has appeared in "Traviata," and where she is to sing in "Mignon," "I Puritani" and "Carmen." Later in the season she will sing at La Scala, in Milan, and at Barcelona.

....Charles Halle will produce this winter, at Manchester, Berlioz's "Infancy of Christ;" Cherubini's Requiem; Berlioz's "Damnation of Faust;" "Messiah;" "Creation;" and Mendelssohn's "Hymn of Praise," and "Elijah."

....Signor Tartaglione, professor at the Academy of Music, London, wrote and had represented by dilettanti at the Dilettanti's Circle, an operetta in one act of his own, entitled "Una Giornata Critica," which was much applauded.

....The tenor Rodany (a tenor discovered by Paolina Lucca) made his débüt at Olmütz, in *Faust*, and had a good success. He will sing in "Huguenots," and after this trial will be decided his engagement for the Imperial Theatre of Vienna.

....The Cairo theatres are in the hands of French operettas. The young Khedive has granted a subvention of 200,000 francs that the impresario may be able to give French comedies and operettas. So Egypt has made a step forward toward the can-can.

....At the Hotel Continental, Brussels, a prodigy in the shape of a mandolina player has appeared. She is a certain Corti, only eight years old. The Paris *Figaro* says that Verdi has remitted her a certificate of ability, and that he has dedicated a piece, written expressly for her!

...."Harold in Italy," Berlioz's Symphony, is to be performed this winter for "the first time" in London, by Mr. Manns, at the Crystal Palace. Theodore Thomas performed the work in 1865, at Irving Hall, New York, repeated performances of the work having since been given here.

....The pianist, Carlo Andreoli, will also give, this year, in the Conservatory Room, Milan, the concerts now become famous. The artistic season will commence next Sunday, December 12, and will finish in the month of March. There will be given four symphonic concerts and two grand symphonic-choral concerts.

....German journals say that the manager of the Hôtel Central, Berlin, has offered 10,000 marks to Gounod to direct two concerts, composed of his music. Gounod has refused, having dedicated himself exclusively to the rehearsals of his "Tribut de Zamora," that will be placed on the stage this winter at the Paris opera.

....Eugenio Diaz, author of the "Coupe du Roi de Thulé," has just finished the score of another opera, "Benvenuto Cellini," in five acts, words by Signor Gaston Hirsch; and whilst he awaits the representation of his new work at the Paris Opera, he will finish a comic opera in three acts, entitled "La Grange to the Belles."

....The Bavarian *Vaterland* states that Richard Wagner has left Venice, and has been visiting King Ludwig. The two eccentric gentlemen, the monarch and the musician, have been consulting together about the King's project of a gigantic palace upon the Herren-Chiemsee. The colossal

building upon the beautiful island is to be planned after the model of Versailles, and report says that it will cost between £30,000 and £40,000.

....Richard Wagner recently brought suit at Würzburg to recover possession of a manuscript of an early work, an incomplete opera, entitled "Die Hochzeit." With the unthinking generosity of youth Herr Wagner presented this work—it was written as early as 1834—to a musical society at Würzburg. The society broke up, as such societies will, and was found on its dissolution to be owing money to its secretary, in partial payment of which it handed over to him the as yet unrecognized treasure. The secretary, thoughtless of the future and its music, sold the manuscript for 8 gulden to a musical bookseller. His son and successor, a certain Herr Röser, has lately advertised the manuscript for sale, but no more than 150 marks was offered for it. This was, apparently, too much for Herr Wagner. That he should have been sold for \$3.50 in his youth was bad enough, but to be held up to auction at the zenith of his fame, and to have bids of \$37.50 made for him—this was an indignity which even his artistic enemies will admit to be intolerable. It is hard to conceive what legal claim Herr Wagner's counsel can have set up, and it is certain that he lost his case and had to pay the very considerable costs of the action.

....An explosion took place behind the scenes at Her Majesty's Theatre on Saturday afternoon, November 13, during the performance of Gounod's "Faust." All had gone well until the middle of the last act, when the audience was startled by a terrific report. Mlle. Widmar went on singing with wonderful sangfroid, and was emulated by Signor Runcio, but the general alarm and confusion were so great that the performance was stopped, and the conductor, Signor Li Calsi, called out that there was "No danger." Then the stage manager came forward and explained that the explosion had been caused by an accident to the lime light. Several persons quitted the theatre, but the opera went well and smoothly to the end. The gas was temporarily extinguished, but was soon relighted, and the only difficulty resulting from the explosion was that experienced in the "apotheosis" of *Margherita*.

....The city of Paris having for the second time awarded a prize for the best musical competition, the jury instituted for the *concours* received eighteen scores for examination. The first prize, to be given to the composer who would receive eleven votes out of the twenty, was awarded to M. Duvernoy for his composition of the "Tempest" (words after Shakespeare). Honorable mention was given to the "Argonauts," words and music by Miss Holmes (of Irish descent), who had received nine votes, and, although she therefore could not be awarded the first prize, the honorable mention was decided upon by seventeen out of the twenty *votants*.

....The Berlin publisher, Trautwein, announces for the 1st of January, 1881, the publication of the first volume of a collection entitled, "The Opera from its Origin to the Half of the Eighteenth Century." This volume will contain: A preface (The Religious Shows of the Fifteenth and Sixteenth Centuries) and the scores of Caccini's "Euridice," Gagliano's "Dafne," and Monteverde's "Orfeo," according to the original, with a fundamental bass written by Robert Eitner.

....The Langham Hall, near the Langham Hotel, in London, which has for some time past had a struggle for existence, has been purchased by the German Athenæum, a powerful body of German musicians resident in London. The place will be almost entirely reconstructed, and, together with the present premises of the Athenæum adjoining it, will, at a cost of over \$30,000, be formed into a first-class club, with a private concert-hall.

....On November 15, a lady who has adopted the *nom de théâtre* of Mlle. Amadi, made her débüt at Her Majesty's Theatre in the rôle of *Maffio Orsini* in "Lucrezia Borgia." Mlle. Amadi, who is the wife of an Englishman holding an honored position in the theatrical world, gained, under an English cognomen, some celebrity in this country as an operatic mezzo-soprano during the farewell tour of Titians. She studied under Garcia in Europe and under Mme. Rudersdorff in America.

....Clara Louise Kellogg made her first appearance at the Imperial Opera House, St. Petersburg, on the 8th of November, in "La Traviata." The court was present and the enthusiasm was great. Miss Kellogg was called before the curtain twenty times at the close of the opera, and the manager was finally obliged to order the lights turned down to get the people out of the theatre.

....The tour of concerts, "Carvalho-Jaell-Sivori," has commenced with great success at Rouen and Havre. The renowned artists were received with enthusiasm; Carvalho in the air of "Acteon" and in that of the "Nozze di Figaro;" Jaell in his impromptu in D minor and in two pieces of Chopin, and Sivori in the Clochette and in the "Moto perpetuo" of Paganini.

....Offenbach left two comic operettas in one act, "Les Contes d'Hoffmann" and "La Belle Lurette," both recently represented. It is now further stated that there are two other comic operettas in one act, one of which, "Moucheron," is unedited and with two solo characters; the other, "Friquette," never represented in France, and only executed at Vienna some years ago.

Italian Opera.

ON Friday night, December 3, the Academy of Music contained a large audience, brought together by the announcement that "Aida" was to be again performed. The drawing powers of the opera were made manifest not only by the number of people present, but by the hearty manner in which the various scenes were applauded. "Aida" cannot fail to grow more and more popular every year—the plot, music, *mise-en-scène*, &c., are of such a character as to successfully appeal to our varied tastes and emotions. Auditors do not care to have any scene cut or left out, because there is positive beauty in the music and always interesting action accompanying it. What "William Tell" is to Rossini's other works "Aida" is to Verdi's operas.

The performance on Friday night, although differing little from previous representations of the same work, was, nevertheless, superior in some respects, and did not fail to satisfy (if not wholly) all who are not hypercritical or want to see nothing of merit in any performance, except those which have taken place in the remote past. The cast was as follows:

Rhadames.....	Campanini
Amonasro.....	Galassi
Ramfis.....	Franco Novari
Il Re.....	Monti
Amneris.....	Annie Louise Cary
Aida.....	Alwina Valleria

Mlle. Valleria's *Aida* is not a pronounced impersonation, so far as dramatic action is concerned. In parts of the work her singing was admirable, but somehow she failed to rise to the height of some of the situations. Intensity of expression is not what she excels in. She gave the "L'insana parola" with good effect, but the last part of it was not interpreted with that abandon which the music demands. *Amneris*' duet with *Aida* at the opening of the second act not only gave Miss Cary an opportunity to display her histrionic power, but also Mlle. Valleria, who still exhibited admirable artistic qualities, without, however, once rising above the level which talent alone is able to reach. In the grand dramatic duet for *Aida* and her father, *Amonasro* (perhaps the strongest scene in the entire opera), Mlle. Valleria needed that intensity of expression which I remarked before is not a natural characteristic with her. But she rendered her share of the music with a good deal of force, and acted with more intelligence and fervor than her previous performance in the opera lead one to expect. This duet enabled her to display a higher manifestation of her powers than did the one which followed between *Aida* and *Rhadames*, in which she appeared to only fair advantage. The duet which closes the work was not given with much success either on the part of Mlle. Valleria or Signor Campanini. The whole action was weak and the singing ordinary. Mlle. Valleria impersonates the part of *Aida* with a good general effect, and with the conscientiousness and ability of a gifted artist, but she lacks the *sacré feu*, which no cultivation will ever be able to supply. The rôle will always be acceptably rendered by her, and, perhaps, so as to present one or two striking points which merit applause and unaffected admiration, but more than this Mlle. Valleria is hardly ever likely to accomplish.

The *Amneris* of Miss Cary showed careful study and a good conception of the rôle. But Miss Cary, whatever may be her merits as a singer, is not a strong actress, and the rôle of the princess requires great histrionic power, if the part is to be made effective. Miss Cary was always more or less satisfactory in every scene, but in the duet of the last act between the princess and *Rhadames* she left only a weak impression. She was stronger in the following scene, where *Amneris* curses the priests for condemning *Rhadames* to death for having turned traitor. As a cultivated artist Miss Cary will always be listened to with pleasure.

Campanini commenced poorly, but warmed up towards the end of the opera. The "Celeste Aida" was sung in a very inferior style, and was, moreover, not a model of true intonation. In the love duet of the third act, "Pur ti ringo," his voice improved and his action became more impassioned, the effect of which was perceptible in the hearty applause which broke forth from every part of the house at the end of the act and the three recalls with which he, with Galassi and Valleria, was honored. The duet between *Rhadames* and *Amneris* in the last act was, for Campanini, a fine effort; but the final duet between *Rhadames* and *Aida* left much to be desired. It was almost a mediocre performance. The rôle of *Rhadames* suits Campanini's powers well, but he has to be in the best condition to do it and himself justice. On the night in question he was not in the best condition, and only went through the part without any serious mistake or truly splendid moment.

Galassi's *Amonasro* was the most satisfactorily impersonated rôle of the evening. He was fine in the duet with

were unusually good for children, and were greatly enjoyed by a large audience. The Philharmonics were assisted by Miss Nason, a soprano who possesses a well trained and very flexible voice, Herve D. Wilkins, a well known pianist, and Hattie Hemingway, a new aspirant for musical honors.

J. HARRY VERNON.

WHEELING, W. Va., November 30.—The Sternberg-Wilhelmj-Fritsch-Vogrich concert party was advertised here for last night, the three last named appearing according to announcement; Mr. Sternberg being said to be suffering in New York city from the effect of a wound received in a duel some years since. The talk privately among the members of the troupe did not bear the same construction, and the inference is there was some other reason. Mr. Sternberg's non-appearance was not greatly regretted, for Herr Vogrich, who supplied his place, and was at once concert pianist and accompanist, was so satisfactory to the audience that he was received with enthusiastic applause. Miss Fritsch sang so acceptably as to win great favor here. Of Wilhelmj, what need to write; nearly all your readers know how painstaking an artist he is; and how well he pleased us, only those who live in similar musical deserts can appreciate. Taken altogether, no three artists ever gave Wheeling so delightful a concert before, and the occasion is set down as a red letter day in the musical history of this city. A number of musical entertainments by home talent are in preparation, and will receive due notice.

NOTA BENE.

NEW MUSIC.

[Music publishers throughout the country are requested to forward all their new publications for review. Careful attention will be given and candid and able opinions will be expressed upon them. It need only be said that this department will be under the care of a thorough musician.]

H. N. Hempstead, Milwaukee, Wis.

1. Queen of Hearts, galop.....(piano).....	H. N. Hempstead.
2. Grand Reunion March.....	"
3. La Tempête, galop de concert. "	"

No. 1.—A pleasing galop without any signs of originality. It is, at least, fairly well written, and to a certain class of amateur performers will be welcome. Of course, the usual divisions (or sections) are preserved. The title-page is attractive, and embellished with a queen of hearts.

No. 2.—This march will be considered bright by those whose taste inclines them to such things. The triplet movement in 6-8 time has been chosen in preference to the dotted eighth in common time. For a piece like the one under review, the triplet movement is, no doubt, preferable, because it has a gayer swing than the more dignified dotted eighth movement. The "Trio" will please and is easy to play.

No. 3.—A galop which will be sure to gain a certain popularity on account of the gracefulness of its themes. The chief motive is the most pleasing, although the one in A flat is rather melodious. The whole composition is quite brilliant without being difficult, which is all in its favor. Of course, the name and the music have nothing in common.

John Church & Co., Cincinnati, O.

1. My Lord's Writing all the Time.....(song)....arr. by D. C. A.	
2. What Kind of Shoes Are You Going to Wear? "	"
3. Queen's Delight, waltz.....(piano).....	D. E. Stagg.
Ohio Grand March.....	"

Nos. 1 and 2.—Are selections from the répertoire of the "Jubilee Singers," and can only interest when sung by them. The music itself is utterly commonplace; even worse, a trifle than the ordinary song and chorus. Such things have a large sale generally.

No. 3.—When a musician or critic opens a piece of the kind under consideration, he cannot help wonder why it was written, how it was written, and who will purchase it. The entire waltz is hackneyed, and has no redeeming feature. The signature of G major (one sharp) is omitted from several lines on page 3.

No. 4.—Must be the first-born of the composer, for the rhythm is defective, aside from the crude expression of the most commonplace ideas. Such a piece should hardly have been published, but we suppose friends and the vanity of the composer were the causes that brought it before the public.

Geo. D. Newhall & Co., Cincinnati, O.

1. Bonum Est, in A flat.....	J. R. Fairlamb.
2. Benedic, in F.....	"
3. Gloria in Excelsis, in B flat.....	"

No. 1.—The opening arrangement shows some thought, but the music has no very good qualities. The harmony is devoid of interest, and it is only when the soprano solo is reached that one even feels inclined to listen to what is being sung. The leading of parts is not always what it should be, but the general design and execution exhibit the educated musician.

No. 2.—Can be denominated a good piece of writing, but not original or interesting. An effective accompaniment occurs on page 6 to the words "O praise the Lord." The voice part borders on the commonplace. The whole piece is quite well written, but dry.

No. 3.—Shaded well, can be made to sound more interesting than the ideas really are. The music is well presented, what there is of it; but, if it was not so dry and lacking in varied harmonic treatment, the piece would be doubly prized. As it is, it will be sung with a sense of duty rather than pleasure. Mr. Fairlamb shows himself, at least, the trained musician in all these pieces.

ORGAN NOTES.

[Correspondence from organists for this department will be acceptable. Brief paragraphs are solicited rather than long articles. Anything of interest relating to the organ, organ music, church music, &c., will receive the attention it demands.]

....At St. Stephen's Church, in East Twenty-eighth street, an elaborate programme has been arranged for Christmas, with an orchestra of thirty-five performers, a chorus of one hundred voices, and the organ, which will be played by the accomplished performer, Mr. Mulligan, the organist of the church. The work to be rendered is the *Messe Solennelle* by Ambroise Thomas.

....The power of an accompanist is great, so great as to utterly ruin the very best efforts of true artists. If this is the case with regard to piano accompaniments, how much more must it be when it is the question of organ accompaniments. On the latter instruments, the most confused wailings and growlings can be made, such sounds, in fact, that distress the singer and listener to a degree hardly equaled on any other instrument or instruments. Still no one who plays the organ accompanies badly (?)

....Allan W. Swan, of Boston, is now giving a series of four organ recitals at the Tremont Temple, in that city. The first took place on Friday, November 26, the second December 3, the third yesterday, December 10, and the fourth and last will be given on next Friday, December 17. The programmes have contained works by Mendelssohn, Best, Bach, Spohr, Handel, Guilmant, J. R. Paine, &c., &c. The audiences have been quite respectable with regard to number, and have seemed to appreciate both the performer and works performed.

....A French paper says that French organists can extemporize on nothing. Whether this exhibits great skill or weakness is a point difficult to be determined. Considering that Frenchmen have lively imaginations, it would follow that those who could imagine "most of nothing" really become the most famous improvisers. One thing may seriously be said, that improvisations generally are nothing but incoherent wanderings, without head or tail, because the body (or substance) is utterly lacking. Therefore, to extemporize on "nothing," in one sense, is not the most difficult thing to do. Many have tried it here and succeeded very well.

....The Jardine organ at the recent American Institute Fair was much admired by those who had the pleasure to visit the place. At the close of the fair an award was given to the firm of Jardine & Son for maintained superiority. The diploma for maintained superiority is granted for any article or process which shall have won the award of a medal at a previous exhibition. This diploma sets forth the fact of the previous award, and the report of the judges recommending it states that the superiority for which the medal was awarded has been maintained. Jardine & Son have, therefore, something to be proud of, for their reputation has been enhanced by the continued success of their instruments.

....A well known organ builder of this city tells the following story: At a certain church the organ had been overhauled and considerably improved, which changes had, of course, cost a no inconsiderable sum of money. When the instrument was pronounced finished, naturally enough a public opening of the same was proposed. This was decided upon after certain meetings, various ladies, members of the congregation, being deputed to go out and sell tickets. One of these ladies came to the factory of the organ builder, who was a good organist, and asked him whether he would not consent to play a favorite piece of his at the proposed opening concert, a request that was answered in the affirmative. No sooner was this promise given than the lady in question naively asked the organ builder how many dollars' worth of tickets he would purchase for the "good of the church." Naturally enough the organ builder was somewhat taken aback at the boldness of the request, after he had just then and there promised to give his services for nothing. Suddenly recovering himself, however, he gracefully replied that he would take \$10 worth of tickets, if the church would allow him to send in his bill for professional services, and pay the same without demurring. The lady spokesman seemed a trifle nonplussed, but smilingly asked about how much his little bill for professional services would be. The organist and organ builder, an excellent business man, gravely replied that he valued his services at \$50 per night, which sum would represent the amount of his claim. Fifty dollars!! Tableau.

BAND AND ORCHESTRA.

[Band news from all parts of the country is solicited for publication in this column. Any items of interest concerning bands and orchestras, engagements, changes, &c., will be acceptable.]

....Levy is traveling with the Donaldi-Rummel Concert Company.

....A second evening with Strauss was given at Koster & Bial's Concert Hall on the 2d inst.

....C. A. Zoebisch is doing a fair business, but says that prices are not so high as they were some years ago.

....The performances of the Philharmonic Club at Chickering Hall are not as well attended as they deserve to be.

....The following bands participated in the international band tournament at Bay View Park, twelve miles from Newport, Vt., in October: First Regiment band, of Concord, N. H., St. Johnsbury band, White River Junction band, Col-

burn's Union Village cornet band, of Union Village, Vt., Queechee band. Several other bands were present, but did not enter the competition. The first prize (\$50) was awarded to the First Regiment band of New Hampshire; the second (\$30) to the St. Johnsbury band, and the third (a silver cup) to Colburn's band of Union Village.

....Martin Brothers are doing a large holiday trade. They are importing very largely from Germany, and selling the goods as fast as received.

....Mr. Parsons, of John F. Stratton & Co., says that they are doing a large holiday trade, considerably more than this time last year.

....The "classical night" programme at the Metropolitan Concert Hall, December 2, included Beethoven's Symphony No. 8, op. 93.

BRIEF PERSONAL MENTION.

ANTONIO.—Señora Maria Antonio, known on the stage as Mlle. Maria Silvie, formerly a prima donna, died recently from the effect of oxalic acid which she took with suicidal intent on November 23d.

ATHOS.—The excellent baritone Athos has been singing with great success in opera at Rio Janeiro.

BIAL.—Rudolph Bial has made himself famous by his baby polka.

CARVALHO.—Mme. Miolan-Carvalho is giving concerts in the French provinces in company with Sivori, Jaell and Del-sarte.

DESSOFF.—Dessoff is to conduct the opera this season at Frankfort.

DE RESZKE.—Ed. De Reszke, the eminent baritone, is now in Milan. He is engaged for the Scala.

GILMORE.—Patrick Gilmore, the popular band-master, is working hard to keep up the standard of his band. Its performances are always worthy of high praise.

HOPKINS.—Jerome Hopkins shows an extreme affection for Hamerik and Carlberg. They owe him a debt of thanks for his warm expressions of them.

LITERATI.—Signor Liberati has returned to New York after a long engagement in Chicago and a series of concerts in the West and Canada.

MAPLESON.—Colonel Mapleson pleases the public and puts money in his pockets by giving representations of well worn operas.

MASSENET.—M. Massenet, the well known French composer, has commissioned Sardou to make a libretto for an opera on the noted drama "L'Odio."

MENTER.—Sofie Menter, pianiste, is to concertize this winter in Germany.

MILLS.—S. B. Mills, the pianist, will shortly announce the date of his recitals, which will take place in Steinway Hall in January next.

NELLINI.—Miss Marie Nellini, soprano, has been engaged by the Quintet Club, of Boston, for their series of concerts through the country.

NEVADA.—Emma Nevada is filling engagements at Varese and Bologna.

NOVARA.—Signor Novara, as Mefistofele, in Boito's opera, has created a very favorable impression. It is one of his best roles.

OFFENBACH.—The bust of Offenbach, at the Variety Theatre, Paris, has been recently unveiled.

READ.—Albert O. Read, whose death occurred in Brooklyn on Friday, November 12, was an amateur physician of ability, and at one time organist of Mr. Beecher's church, and afterwards of Dr. Van Dyke's church, for several years. His extemporizations and compositions indicated a fine musical talent. His excessive modesty and retiring disposition alone prevented him from taking a far higher position. Although his means were limited, his generosity to needy musicians was a remarkable trait in his character.

REMYI.—Mr. Remenyi will perform in Tarrytown, December 12, and in Steinway Hall, this city, on January 7, 1881.

SARASATE.—Sarasate, the violinist, is concertizing in Germany. He is playing a new violin concerto by Saint-Saëns, and a new fantaisie by Max Bruch.

SPRINGER.—Reuben R. Springer, of Cincinnati, who contributed so liberally to the foundation of the Music Hall, has just celebrated his eightieth birthday.

TAGLIONI.—Taglioni, the once famous danseuse, is now seventy-three years old. Since the Franco-Prussian war she has been a professor of dancing.

THOMAS.—Theodore Thomas is the best abused and, perhaps, most admired musician in New York.

THOMAS.—Theodore Thomas will conduct the Christmas performance of the "Messiah" in Cincinnati on December 25.

ROSSI.—Ernesto Rossi has been named, by the French government, officer of the Academy.

RÔZE.—Marie Rôze was in Chicago this week.

WAGNER.—Richard Wagner arrived a fortnight ago in Munich, was brilliantly received by his many friends, and the Theatre Royal announced in his honor a performance of "Tristan" and the "Meistersinger."

FOREIGN NOTES.

....Boito's "Mefistofele" is to be produced at Cologne during this month.

....Ponchielli's "Gioconda" has already been translated into English by Hersey.

....One of the most popular of pianoforte pieces in England is Chopin's "Funeral March."

....Carl Rosa will give, before long, in Liverpool, "I Promessi Sposi," of Ponchielli, with his company.

....A new opéra bouffe by Dominicetti will shortly be produced at the Dal Verme Théâtre. It is called "Abelardo ed Eloisa."

....Hennequin and Najac are completing a libretto for an operetta which Johann Strauss will write for the Theatre of the Renaissance of Paris.

....An agent left Buenos Ayres about the middle of October for Europe to obtain a first-class French opera company for the Variedades Theatre.

....All the Milan journals have praised the prima donna Di Monale, who sang with much success in the "Stella del Nord," at the Théâtre Dal Verne.

....Berlioz's "Benvenuto Cellini," which Dr. von Bulow added to the répertoire of the Hanover Opera, is to be performed repeatedly during the coming season.

....It is said that Signor Sangermano has finished a new opera, libretto by Arrigo Boito, the composer of "Mefistofele." The title has not yet been made public.

....At the New Theatre, Verona, "Margherita," an opera by Foroni, has begun to be rehearsed. To sing in this work the impresario has engaged the baritone, Pini-Corsi.

....A new ballet in two acts, entitled "La Korigane," was produced at the Paris Opera last week with great success. The music is by M. Vidor, organist at St. Sulpice, the scenario by François Coppée.

....At the Paris Conservatory there presented themselves for examination for admission into the violin school 81 aspirants! And the vacant posts are only 20, of which 10 are for the higher class and 10 in the lower class.

....Blanche Davenport is singing in Naples, where she has appeared in "Traviata," and where she is to sing in "Mignon," "I Puritani" and "Carmen." Later in the season she will sing at La Scala, in Milan, and at Barcelona.

....Charles Halle will produce this winter, at Manchester, Berlioz's "Infancy of Christ;" Cherubini's Requiem; Berlioz's "Damnation of Faust;" "Messiah;" "Creation;" and Mendelssohn's "Hymn of Praise," and "Elijah."

....Signor Tartaglione, professor at the Academy of Music, London, wrote and had represented by dilettanti at the Dilettanti's Circle, an operetta in one act of his own, entitled "Una Giornata Critica," which was much applauded.

....The tenor Rodany (a tenor discovered by Paolina Lucca) made his débüt at Olmütz, in "Faust," and had a good success. He will sing in "Huguenots," and after this trial will be decided his engagement for the Imperial Theatre of Vienna.

....The Cairo theatres are in the hands of French operettas. The young Khedive has granted a subvention of 200,000 francs that the impresario may be able to give French comedies and operettas. So Egypt has made a step forward toward the can-can.

....At the Hotel Continental, Brussels, a prodigy in the shape of a mandolina player has appeared. She is a certain Corti, only eight years old. The Paris *Figaro* says that Verdi has remitted her a certificate of ability, and that he has dedicated a piece, written expressly for her!

...."Harold in Italy," Berlioz's Symphony, is to be performed this winter for "the first time" in London, by Mr. Manns, at the Crystal Palace. Theodore Thomas performed the work in 1865, at Irving Hall, New York, repeated performances of the work having since been given here.

....The pianist, Carlo Andreoli, will also give, this year, in the Conservatory Room, Milan, the concerts now become famous. The artistic season will commence next Sunday, December 12, and will finish in the month of March. There will be given four symphonic concerts and two grand symphonic-choral concerts.

....German journals say that the manager of the Hôtel Central, Berlin, has offered 10,000 marks to Gounod to direct two concerts, composed of his music. Gounod has refused, having dedicated himself exclusively to the rehearsals of his "Tribut de Zamora," that will be placed on the stage this winter at the Paris opera.

....Eugenio Diaz, author of the "Coupe du Roi de Thuié," has just finished the score of another opera, "Benvenuto Cellini," in five acts, words by Signor Gaston Hirsch; and whilst he awaits the representation of his new work at the Paris Opera, he will finish a comic opera in three acts, entitled "La Grange to the Belles."

....The Bavarian *Vaterland* states that Richard Wagner has left Venice, and has been visiting King Ludwig. The two eccentric gentlemen, the monarch and the musician, have been consulting together about the King's project of a gigantic palace upon the Herren-Chiemsee. The colossal

building upon the beautiful island is to be planned after the model of Versailles, and report says that it will cost between £30,000 and £40,000.

....Richard Wagner recently brought suit at Würzburg to recover possession of a manuscript of an early work, an incomplete opera, entitled "Die Hochzeit." With the unthinking generosity of youth Herr Wagner presented this work—it was written as early as 1834—to a musical society at Würzburg. The society broke up, as such societies will, and was found on its dissolution to be owing money to its secretary, in partial payment of which it handed over to him the as yet unrecognized treasure. The secretary, thoughtless of the future and its music, sold the manuscript for 8 gulden to a musical bookseller. His son and successor, a certain Herr Röser, has lately advertised the manuscript for sale, but no more than 150 marks was offered for it. This was, apparently, too much for Herr Wagner. That he should have been sold for \$3.50 in his youth was bad enough, but to be held up to auction at the zenith of his fame, and to have bids of \$37.50 made for him—this was an indignity which even his artistic enemies will admit to be intolerable. It is hard to conceive what legal claim Herr Wagner's counsel can have set up, and it is certain that he lost his case and had to pay the very considerable costs of the action.

....An explosion took place behind the scenes at Her Majesty's Theatre on Saturday afternoon, November 13, during the performance of Gounod's "Faust." All had gone well until the middle of the last act, when the audience was startled by a terrific report. Mlle. Widmar went on singing with wonderful sangfroid, and was emulated by Signor Runcio, but the general alarm and confusion were so great that the performance was stopped, and the conductor, Signor Li Calsi, called out that there was "No danger." Then the stage manager came forward and explained that the explosion had been caused by an accident to the lime light. Several persons quitted the theatre, but the opera went well and smoothly to the end. The gas was temporarily extinguished, but was soon rekindled, and the only difficulty resulting from the explosion was that experienced in the "apotheosis" of *Margherita*.

....The city of Paris having for the second time awarded a prize for the best musical competition, the jury instituted for the concours received eighteen scores for examination. The first prize, to be given to the composer who would receive eleven votes out of the twenty, was awarded to M. Duverney for his composition of the "Tempest" (words after Shakespeare). Honorable mention was given to the "Argonauts," words and music by Miss Holmes (of Irish descent), who had received nine votes, and, although she therefore could not be awarded the first prize, the honorable mention was decided upon by seventeen out of the twenty *votants*.

....The Berlin publisher, Trautwein, announces for the 1st of January, 1881, the publication of the first volume of a collection entitled, "The Opera from its Origin to the Half of the Eighteenth Century." This volume will contain: A preface (The Religious Shows of the Fifteenth and Sixteenth Centuries) and the scores of Caccini's "Euridice," Gagliano's "Dafne," and Monteverde's "Orfeo," according to the original, with a fundamental bass written by Robert Eitner.

....The Langham Hall, near the Langham Hotel, in London, which has for some time past had a struggle for existence, has been purchased by the German Athenæum, a powerful body of German musicians resident in London. The place will be almost entirely reconstructed, and, together with the present premises of the Athenæum adjoining it, will, at a cost of over \$30,000, be formed into a first-class club, with a private concert-hall.

....On November 15, a lady who has adopted the *nom de théâtre* of Mlle. Amadi, made her débüt at Her Majesty's Theatre in the rôle of *Maffio Orsini* in "Lucrezia Borgia." Mlle. Amadi, who is the wife of an Englishman holding an honored position in the theatrical world, gained, under an English cognomen, some celebrity in this country as an operatic mezzo-soprano during the farewell tour of Titien. She studied under Garcia in Europe and under Mme. Rudersdorff in America.

....Clara Louise Kellogg made her first appearance at the Imperial Opera House, St. Petersburg, on the 8th of November, in "La Traviata." The court was present and the enthusiasm was great. Miss Kellogg was called before the curtain twenty times at the close of the opera, and the manager was finally obliged to order the lights turned down to get the people out of the theatre.

....The tour of concerts, "Carvalho-Jaell-Sivori," has commenced with great success at Rouen and Havre. The renowned artists were received with enthusiasm; Carvalho in the air of "Acteon" and in that of the "Nozze di Figaro;" Jaell in his impromptu in D minor and in two pieces of Chopin, and Sivori in the Clochette and in the "Moto perpetuo" of Paganini.

....Offenbach left two comic operettas in one act, "Les Contes d'Hoffmann" and "La Belle Lurette," both recently represented. It is now further stated that there are two other comic operettas in one act, one of which, "Moucheron," is unedited and with two solo characters; the other, "Friquette," never represented in France, and only executed at Vienna some years ago.

Italian Opera.

ON Friday night, December 3, the Academy of Music contained a large audience, brought together by the announcement that "Aida" was to be again performed. The drawing powers of the opera were made manifest not only by the number of people present, but by the hearty manner in which the various scenes were applauded. "Aida" cannot fail to grow more and more popular every year—the plot, music, *mise-en-scène*, &c., are of such a character as to successfully appeal to our varied tastes and emotions. Auditors do not care to have any scene cut or left out, because there is positive beauty in the music and always interesting action accompanying it. What "William Tell" is to Rossini's other works "Aida" is to Verdi's operas.

The performance on Friday night, although differing little from previous representations of the same work, was, nevertheless, superior in some respects, and did not fail to satisfy (if not wholly) all who are not hypercritical or want to see nothing of merit in any performance, except those which have taken place in the remote past. The cast was as follows:

Rhadames.....	Campanini
Amonasro.....	Galassi
Ramfis.....	Franco Novari
Il Re.....	Monti
Amneris.....	Annie Louise Cary
Aida.....	Alwina Valleria

Mlle. Valleria's *Aida* is not a pronounced impersonation, so far as dramatic action is concerned. In parts of the work her singing was admirable, but somehow she failed to rise to the height of some of the situations. Intensity of expression is not what she excels in. She gave the "L'insana parola" with good effect, but the last part of it was not interpreted with that abandon which the music demands. *Amneris*' duet with *Aida* at the opening of the second act not only gave Miss Cary an opportunity to display her histrionic power, but also Mlle. Valleria, who still exhibited admirable artistic qualities, without, however, once rising above the level which talent alone is able to reach. In the grand dramatic duet for *Aida* and her father, *Amonasro* (perhaps the strongest scene in the entire opera), Mlle. Valleria needed that intensity of expression which I remarked before is not a natural characteristic with her. But she rendered her share of the music with a good deal of force, and acted with more intelligence and fervor than her previous performance in the opera lead one to expect. This duet enabled her to display a higher manifestation of her powers than did the one which followed between *Aida* and *Rhadames*, in which she appeared to only fair advantage. The duet which closes the work was not given with much success either on the part of Mlle. Valleria or Signor Campanini. The whole action was weak and the singing ordinary. Mlle. Valleria impersonates the part of *Aida* with a good general effect, and with the conscientiousness and ability of a gifted artist, but she lacks the *sacré feu*, which no cultivation will ever be able to supply. The rôle will always be acceptably rendered by her, and, perhaps, so as to present one or two striking points which merit applause and unaffected admiration, but more than this Mlle. Valleria is hardly ever likely to accomplish.

The *Amneris* of Miss Cary showed careful study and a good conception of the rôle. But Miss Cary, whatever may be her merits as a singer, is not a strong actress, and the rôle of the princess requires great histrionic power. If the part is to be made effective. Miss Cary was always more or less satisfactory in every scene, but in the duet of the last act between the princess and *Rhadames* she left only a weak impression. She was stronger in the following scene, where *Amneris* curses the priests for condemning *Rhadames* to death for having turned traitor. As a cultivated artist Miss Cary will always be listened to with pleasure.

Campanini commenced poorly, but warmed up towards the end of the opera. The "Celeste Aida" was sung in a very inferior style, and was, moreover, not a model of true intonation. In the love duet of the third act, "Pur ti rinegro," his voice improved and his action became more impassioned, the effect of which was perceptible in the hearty applause which broke forth from every part of the house at the end of the act and the three recalls with which he, with Galassi and Valleria, was honored. The duet between *Rhadames* and *Amneris* in the last act was, for Campanini, a fine effort; but the final duet between *Rhadames* and *Aida* left much to be desired. It was almost a mediocre performance. The rôle of *Rhadames* suits Campanini's powers well, but he has to be in the best condition to do it and himself justice. On the night in question he was not in the best condition, and only went through the part without any serious mistake or truly splendid moment.

Galassi's *Amonasro* was the most satisfactorily impersonated rôle of the evening. He was fine in the duet with

his daughter *Aida*, in which he declares that she has no longer her country's honor at heart, &c. He was evidently in the best condition, and proved himself, as he always does, an artist possessed of rare gifts. He exhibited a power and intensity of expression which forced from the audience the most hearty manifestations of delight, and only proved again how great a favorite he has become with the public. Signor Novara, as *Ramfis*, did not particularly shine, although his singing was in every way superior to that of Signor Monti, who sang the music allotted to the king.

The orchestra did good work, but sometimes overpowered the singers. The male chorus did but poorly, much worse than the female chorus. The dances were generally well performed, even the one allotted to the young Moorish slaves. The *mise-en-scène* was good. Various suggestions might be made concerning it, even with regard to the stage setting in the last scene of all; but there is nothing so ungrateful as persistent fault-finding, and thus nothing more minute is necessary to be said.

At the Saturday matinée "La Sonnambula" was represented, with Gerster, Campanini and Del Puente in the principal rôles. The performance was a superior one, and delighted the audience present. Last Monday night "Martha" was given, on the extra night (Tuesday) "Mefistofele," Wednesday night "I Puritani," last night (Friday) "Rigoletto," and to-day at the matinée "Faust" is advertised for performance.

Second Concert of the Symphony Society.

LAST Saturday evening, December 4, the second concert of the Symphony Society took place in Steinway Hall, the only work performed being Berlioz's "La Damnation de Faust." At the rehearsal on Thursday afternoon previous the work was but moderately well rendered, but on Saturday night it went admirably. The soloists sang well, and evidently entered into their work with a spirit and will truly delightful to contemplate. Of course, Mlle. Valleria was a great improvement on Miss Sherwin, but Mr. Henschel was not an improvement on Mr. Remmertz, even if he delivered the music given to *Mephistopheles* quite as well. Mr. Harvey did better than Mr. Jordan, who sang the part of *Faust* last year, and Mr. Bourne acquitted himself with the same ability as he did at past performances of the same work.

Mlle. Valleria gave "There was a King in Thule" in a manner which was altogether satisfactory, because the music suited her voice. Her expression was all that could be desired, and the intelligence and poetic spirit she manifested caused the audience to exhibit towards her the best appreciation of her endeavors. She rendered also the air "My heart is weary" in a refined style. It was sung with sympathetic feeling, and did not fail to touch her listeners, who applauded her in the most hearty manner. Altogether a great success was attained by Mlle. Valleria, a success not marred by artificial surroundings.

Mr. Henschel, in the music written for *Mephistopheles*, manifested all his good qualities as well as his several shortcomings. In the "Serenade" he shone to advantage, and earned well merited applause, which was accorded him in the freest manner. In other parts of the work his voice seemed not to particularly suit the music, and his too earnest manner was rather out of place. But, of course, his singing was all the time artistic, and this is more than can be said of so many vocalists that are heard at average concerts. Mr. Harvey gave the music of *Faust* with much expression and good effect. His voice is somewhat uneven, but the high notes occasionally told out very finely. In one or two numbers he exhibited a warmth which was not expected, especially in the duet with *Marguerite* in the third act. Withal, Mr. Harvey created a favorable impression on the audience, and will be listened to again with pleasure. Mr. Bourne did very well with the part allotted to him. "There was a rat in the cellar nest" was delivered with an understanding not too common amongst singers, for which the audience heartily applauded him. Mr. Bourne must have felt that his efforts were not lost, and that such audiences as go to hear a work of the character of Berlioz's "La Damnation de Faust" are well able to discriminate between the superior and the inferior. His success, therefore, was very flattering.

The choruses were generally well rendered. To point out the exceptions is not here necessary, for they were only of minor importance. Perhaps the chorus singing of last year was a trifle superior to that of last Saturday night, but human beings are not machines, and can only do as well as existing conditions will allow them. Human voices are not instruments, and, therefore, if it be said that the orchestral was rendered better than the choral portion of the work, the assertion must be understood as not implying that the choruses were not sung in such a manner as to deserve very great praise. Dr. Damrosch's

labor has been by no means small to bring them to the pitch of excellence he has done, especially if the difficulty of the work be taken into consideration. To give such a composition without perceptible faults would be impossible; therefore, it is better to praise the much that has been accomplished than to find fault with the little that has been left undone. The work is advertised for a second performance on the 14th inst., but not in Steinway Hall. It will be given at the Academy of Music.

✓ George Henschel's First Song Recital.

M. HENSCHEL gave his first song recital in Steinway Hall, Tuesday evening, December 7, before a good sized audience, considering the nature of the concert. Mr. Henschel himself, with characteristic good sense, opened the concert by singing three songs, the first of which was an aria in the opera of "Orfeo," by Haydn, delivered without much effect and with a lack of true *legato*; the second, "Vittoria" (cantata), by Cimarossi, sung in a highly artistic and intelligent manner, and the third an aria in the opera "Almira," by Handel, rendered in a free and fluent style. "Vittoria" was one of the best pieces of the evening. After Mr. Henschel, came Mr. Sherwood, the Boston pianist, who essayed the Beethoven Sonata in E flat, op. 31, No. 3. The interpretation of this work was not very satisfactory, aside from the ease of its execution. The first movement was performed in a light, it might be said almost frivolous, manner, with an exaggerated employment of the *tempo rubato*, considering the character of the music. The second movement (scherzo) *allegretto vivace*, was played with a refined touch, but made but little effect. The "mennetto and trio" pleased by its simple and expressive delivery, but the trio would have gained by being rendered in a less hurried manner. The fourth movement (presto) served to show wherein Mr. Sherwood excelled, for it was rendered more satisfactorily than any of the other movements. Altogether, however, the sonata did not produce the impression which, no doubt, the pianist thought it would, and at its conclusion the applause was only lukewarm. Very different was it when Mr. Sherwood played his second selection, the "Etudes Symphoniques," Schumann, for in this he displayed a splendid technique, combined with various other qualities, delicacy, power, ease, &c. His careful and thorough schooling was made evident by the interpretation of every page of this work. It, moreover, suited his style of playing far better than the Beethoven "sonata." Mr. Sherwood was much applauded at the conclusion of these "symphonic studies."

The third division of the programme brought forth Miss Bailey and Mr. Henschel in a musical composition by the latter—a duet, "O, that we two were maying," which as a musical production ranks high. The music is ingenious and ably written, especially the canon in the octave between the two voices, with its suspensions and dissonances. The piece was not as finely interpreted as it might have been. Miss Bailey followed the rendering of this duet by singing two songs, Schumann's "Der Nussbaum," exquisitely accompanied by Mr. Henschel, and Mendelssohn's "Rheinisches Volkslied," which received an excellent interpretation. This was encored, Miss Bailey giving in its place "O hush thee, my baby." Later on she sang two songs by Brahms, "Es traut mir," only fairly rendered, and a "Wiegenlied," quite well sung. Miss Bailey's voice did not seem in good condition on Tuesday night, but her grave fault appears to be a lack of "variety of expression." Wanting this, every piece she sings creates much the same feeling and impression.

Mr. Henschel's remaining numbers were three songs by Schubert, "Memnon," too sluggishly sung for a good effect to be produced, "Erster gesang des harfners" from "Wilhelm Meister," well rendered, and "Das Rosenband," delivered the best of the three. Also "In questa tomba," Beethoven, sluggish in part and effective in part; "Ich grolle nicht," superbly delivered, with a lofty, impassioned fervor; "Der Asra," sung well; and two songs by Brahms, a "Minnelied" and "Unüberwindlich," from opus 72, both rendered in an artistic manner. Altogether, the concert was an enjoyable one, and the next will be looked forward to with pleasure.

Lulu Veling.

LULU VELING, the child pianist, of Pottsville, Pa., now only twelve years old, gave a recital at Steck Hall on Thursday evening, December 2. The programme included works by Rud Niemann, J. S. Bach, Gottschalk and others. On Wednesday last she repeated several numbers of this programme in a private rehearsal at which a member of THE COURIER staff was present. This child displays not only remarkable technique for one so young, but a still more remarkable conception of the principles of music. Her observance of time and power of expression would do honor to an older head

and more practiced hand. Self-possessed, fluent and precise, she plays at times with a dash bordering closely on brilliancy, as was conspicuously shown in her rendering of Gottschalk's "America." Of course, she has faults, and plenty of them, but they are such as must be expected of a child, and will be corrected by time and study.

Liszt.

✓ LISZT took minor orders in 1868, and for the last few years has passed the time between September and January as a guest of Cardinal Prince Hohenlohe, in the celebrated Villa d'Este. Here he has four rooms at his disposal. His work-room has two windows, one looking to the north, the other with a western aspect. From the first one looks out on the gardens, on the gigantic cypress trees, the innumerable waterfalls and fountains, the long shady laurel walks, and in the background the houses and churches of Tivoli, crowned by a gradually rising chain of mountains. From the western window there is a magnificent view over the Campagna Rome seeming to close in the horizon like a strip of white mist, the dome of St. Peter's alone being visible. Liszt seldom walks in the grounds, owing to the many hundreds of steps which must be descended before the level of the garden is reached. Every morning Liszt goes to the neighboring Franciscan Church of Sister Maria Maggiore, and hears two masses. His *prie-dieu* chair is placed over the vault of the three Cardinals of the house of Este. On his return from church he breakfasts, and generally is seen no more for the rest of the day; the time is spent in reading and composing, the piano being seldom heard; in fact, there are many days on which he does not play at all. If the Cardinal happens to be in Tivoli, Liszt always dines with him at six o'clock, and after dinner sometimes plays on a physharmonika. When composing he is in the habit of smoking very strong cigars; otherwise he leads a most temperate life, literally that of a hermit in his cell. The two great piano-forte manufacturers in America, Chickering and Steinway, both presented Liszt with magnificent instruments of their own manufacture, each worth \$1,200. The Chickering piano is now in Liszt's house in Buda-Pest, while the Steinway instrument remains in Weimar. Two of the first firms in Germany each sent him one of their best pianos. Bösendorf, of Vienna, and Bechstein, of Berlin. Old Spina, in Vienna, into whose hands Mozart's *fortepiano* had passed, made a present of it to Liszt, who has placed it in the Ducal Palace in Weimar. In intercourse with others Liszt has the most refined manner; he is perfectly courteous and amiable. He can be severe and perverse on occasions, when, for instance, he sees that he is expected, as a matter of course, to play to amuse the guests at some vulgar *parvenu* house. Those Italians that have the privilege of knowing him value him not only as a virtuoso, but they feel drawn to him by his mode of life and the charm of his amiable character. It is universally said of him: "E un uomo da bene, di garbo!"—*The Theatre*.

Children and Music.

LET no child be taught music who has not a natural aptitude for it. Decided musical talent generally shows itself early. Many children sing before they can speak. I have written down, with the date affixed, so that there could be no mistake, more than one actual tune invented and sung by a small person of three years old. But the negative to these positive instances is less easily ascertained. The musical, like many another faculty, develops more or less rapidly according to the atmosphere it grows in. And there is always a certain period of "grind" so very distasteful that many a child will declare it "hates music," and wish to give it up, when a little perseverance would make of it an excellent musician. I am no cultivated musician myself—I wish, with all my heart, the hard work of life had allowed me to be—but I feel grateful now for having been compelled, three times over, amid many tears, to "learn my notes," which was nearly all the instruction destiny ever vouchsafed me. Nevertheless, I believe I did a good deed the other day. A mother said to me. "My child is thirteen, and has been working at music ever since she was seven. She has no ear and no taste. If she plays a false note she never knows it. Yet she practices very conscientiously two hours a day. What must I do?" My answer was brief: "Shut the piano, and never let her open it more." The advice was taken, and the girl, who now spends that unhappy two hours upon other things, especially drawing, in which she is very diligent and very clever, would doubtless bless me in her heart if she knew all. But the love of music, which she had not, often exists without great talent for it. Still, in such cases cultivation can do much. Many vocalists, professional and otherwise, have begun by being *vox et præterea nihil*, that is, possessing a fine organ, but no skill in using it; while, on the other hand, many delightful singers—I recall especially Thomas Moore and Sheridan Knowles—have scarcely any voice at all. The expression, the taste, the reading of a song are as essential and delightful as the voice to sing it with; and these last long after nature's slow but inevitable decay has taken away what to a singer is always a sore thing to part with, so sore that many are very long—far too long—in recognizing this. Sadder to themselves even than to their listeners is the discovery, that now, when they really know how to sing a song, they have not the physical power of singing it.—*By the author of John Halifax, in Good Words.*

The Standard Club's Concert.

THE Standard Club, a string quartet, composed of Hermann Brandt, first violin; Max Schuarz, second violin; George Matzka, viola, and Frederick Bergner, violoncello, gave a concert of chamber music, on Tuesday evening, in Steck Hall, 11 East Fourteenth street. The programme comprised Haydn's quartet in E flat major, op. 33, No. 2; a trio by Raff, in G major, op. 112, for piano, violin and 'cello, and quartet in C minor, op. 18, No. 4, Beethoven. This concert opened the Standard Club's third season of chamber music concerts. The members of the club are well known as able musicians and accomplished executants, and the manner in which the programme was rendered could only add to their reputation. The pianist was Ferdinand Von Inten, who acquitted himself well. These concerts are not open to the public, and although the audiences are made up only of subscribers the house on this occasion was crowded.

✓ *Grafulla.* *opt.*

A BRIEF notice of the death of Claudio S. Grafulla on December 2, at his residence in East Tenth street, was published in the last number of THE COURIER. Grafulla was a Spaniard, a native of the island of Minorca. He came to this country in 1838, and, being an accomplished musician, he got a position under Loether, the leader at that time of the New York Brass Band, a small organization—fifteen pieces—connected with the Twenty-seventh Regiment, but large enough for the parades of that day, and a very good band. He served there for seven years and then went off on travels, revisiting Europe. It was not until 1860 that the Seventh Regiment Band, as the leader of which Mr. Grafulla became famous, was organized. It has always been the same band—as good as it is now and one of the most conservative features of the regiment. Grafulla had very set opinions about music and what sort of music is adapted to out-of-door occasions. He did not want a large band, and while other organizations were piling up their musicians a hundred strong he was content with half that number; but they were under his eye and hand and ear, and no "slouchy" work was permitted. No one ever thought of criticising Grafulla, because no complaint was ever made. His music helped the regiment on parade and review, because every one could always depend on catching the air for one long stride from the band. He was one of the hardest workers in the city, and gave all his time and heart to music. He was liked by his musicians, because he never complained without reason, and was rigorously fair to all. Since his appointment in 1860 to be bandmaster of the regiment until his resignation in the latter part of last September, he had always been on duty. When the regiment went to the war he went too, and was always with it wherever it has gone. He was also a leader of a trained orchestra for indoor performances. This was in constant demand for balls, receptions, commencements and fairs, and Grafulla is thus known to thousands who would not have recognized him in the ranks of his band on the street. During the visit, at the time of the Boston Jubilee, of the crack bands of England, Germany and France to this country, they were very anxious to meet the Seventh Regiment Band in a competition, but Grafulla would not hear of it. He had no faith in such competitions. He resigned as a marching member in September last, because of a chronic bronchitis, which made marching and playing at once very severe exercise for him. He was never married. The funeral services were performed in St. Ann's Catholic church, East Twelfth street, and the remains were buried in Brooklyn.

X "The Masque of Pandora."

THE production of an operatic version of Longfellow's "Masque of Pandora," at the Boston Theatre, early in January, assumes special importance from the fact that the distinguished poet has supervised or suggested the dramatic treatment of the poem, and that the music by Alfred Cellier, and the scenery and costumes after designs by Alma Tadema, are the result of conferences with Mr. Longfellow, in which he has carefully explained to composer, librettist, and artist his special views of the Greek legend which formed the basis of his poem, and at the same time expressed his wishes as to the manner in which his work should be transferred to the lyric stage. In giving the libretto vocal coloring, Mr. Cellier has studied the lines with the explanations of the author, that he might give correct phrasing to every scene; approval of even the most unimportant departure in the libretto from the original text has first been asked from Mr. Longfellow; where dramatic effect has required the addition of any new lines Mr. Longfellow has written them; and Alma Tadema's scenic designs and the most trifling details of ancient Greek costume, from a fillet for the hair to the fastenings of a sandal, have all been inspected by the poet in order to feel sure that in all directions his "Pandora" is properly placed before the public on her first appearance on the operatic stage. Tennyson has long since been listened to upon the dramatic boards of his own country, and now, within a few weeks, we shall have an opportunity of judging how well adapted to scenic display and how full of dramatic possibilities are the writings of America's venerable poet.

True, "The Spanish Student" has already been performed, translated into German and played in Berlin and Vienna, and "The Building of the Ship" has been heard in cantata form, but the production of "The Masque of Pandora" in Boston will be the first correct dramatic or lyrical representation of any of Longfellow's works in which he has taken personal interest and direction, indicated its stage preparation or consented to effect by his own hand any needed alteration or addition to the text.

Pandora, it will be remembered, was, in Grecian legends, the first created woman. According to Hesiod, Jupiter, angry because Prometheus had stolen fire from heaven, ordered Vulcan to make a beautiful virgin, who was dressed by Minerva, adorned with fascinations by Venus and the Graces, and endowed with a deceitful mind by Mercury. She was brought to Prometheus, who, disregarding the command of his brother not to accept from Jupiter any present whatever, received her while Prometheus was absent. When admitted among men this "fascinating mischief" opened the casket in which all the miseries of mankind were kept, and everything escaped except hope. Before this men had lived without disease or suffering, but after Pandora opened the casket earth and sea were full of "maladies and mischiefs."

The operatic version of "The Masque of Pandora" so closely follows Mr. Longfellow that the treatment of the legend, both in the poem and the opera, is indicated to those who do not readily recall the verses by simple reference to the libretto on which Mr. Cellier has composed his music. The score is almost entirely completed, Mr. Cellier being engaged at present in refining certain portions of the orchestration and choral work, and in a short time the music, vocal and orchestral, will be ready for active rehearsals.

The opening scene is in the worship of the Greek god of fire, *Hephaestus* (better known under the Latin name Vulcan), where he and his workmen are busy at the flaming forges. *Hephaestus* stands at one side contemplating the completed statue of *Pandora* he has fashioned, while the workmen sing a characteristic, swinging chorus in octaves in unison, "Blow, bellows, blow," the orchestra, principally through the trumpets, double basses and 'cellos, affording a strong and appropriate accompaniment to the well measured phrases of the choral, the words of which have been added to the poem by Mr. Longfellow. *Hephaestus*, pleased with his statue, addresses it in a solo written to the opening lines of the published poem:

Not fashioned out of gold, like Hero's throne,
Not forged of iron, like the thunderbolts
Of Zeus omnipotent, or other works
Wrought by my hands at Lemnos or Olympus,
But, molded in soft clay that unresisting
Yields itself to the touch, this lovely form
Before me stands, perfect in every part.

The chorus (instead of the voice of the invisible Zeus in the original) asks: "Is thy work done, *Hephaestus*?" to which he replies:

Not finished till I breathe the breath of life
Into her nostrils, and she moves and speaks.

A grand chorus of the workmen follows this, during which the statue gradually becomes animated with life, and as the last strains die away to the words, "She is alive; she breathes, she speaks!" *Pandora* descends from the pedestal and looks about her in amazement on the world into which she has been born. Here comes a brief recitative and aria in E minor for *Pandora*, "If this be life," &c., the beautiful verses being those lately written for the scene by Mr. Longfellow. The three Graces—*Aglaia*, *Thalia* and *Euphrosyne*—appear, and in a most graceful, melodious trio ("Oh, sweet, pale face; oh, lovely eyes of azure") endow her with celestial gifts and name her "Pandora" ("All Gifted"). *Pandora* now repeats her aria ("If this be life," &c.) in E major, formerly placed in E minor, which is skillfully combined with the repeated melody of the three Graces, the 'cellos of the orchestra accompanying the Graces, while the violins sustain *Pandora*'s air, the whole having a charming effect. An elaborate cadenza for *Pandora* is added, accompanied by flute and piccolo, and finishing with a sustained trill on B above the staff.

The sound of rushing wind is heard, the scene in the flat opens, and *Hermes* (Mercury) is seen seated on Olympus, putting on his winged sandals, having been ordered by *Zeus* (Jupiter) to take *Pandora* to *Prometheus* and offer her to him in marriage. He has a bright, spirited little air, as he fastens his sandals, in which he declares

* * * What mischief lies concealed
In this design I know not; but I know
Who thinks of marrying hath already taken
One step upon the road to penitence.

Hermes receives *Pandora* from *Hephaestus*' hands, and as they leave the workshop together for *Prometheus*' Tower the curtain falls.

The second act shows the exterior of the Tower of *Prometheus* on Mount Caucasus. *Prometheus* has a solo of some breadth and dignity, "I hear the trumpet of Alectryon proclaim the dawn," after which *Hermes* and *Pandora* enter. *Hermes* offers *Pandora* to *Prometheus*, but he, "mistrusting the gods and all their gifts," refuses "the sunshine and the fragrance of her youth," declaring, in a dramatically conceived solo, that the "creative faculty of his mind, his own thoughts, are his companions; his designs and labors and his aspirations are his friends." *Pandora* and *Hermes*, repulsed, have a lovely duo, larghetto, "We leave thee to thy vacant dreams and all the silence and the solitude of

thought;" and the scene concludes with a charming trio, *Prometheus* bidding *Hermes* to take this "new toy and fascination" to *Epimetheus*, an idle dreamer, who never closes the door on pleasure or temptation.

Scene second shows a mountain, at the foot of which is a river path, where *Hermes* is discovered returning to *Olympus*, singing a cantabile aria—

My errand done, I fly, I float, I soar
Into the air, returning to Olympus—

which has an admirable descriptive accompaniment, skillfully placed among the instruments.

Scene third is a Greek interior, "The House of *Epimetheus*," after Alma Tadema, a garden and terrace being seen at the back through the open doorway. The hall is set for a banquet, and after *Pandora* enters with *Hermes* a "Betrothal chorus" is sung, followed by a ballet. The grand duo of the act here occurs, in the love music of *Epimetheus* and *Pandora*, into which Mr. Cellier has endeavored to throw all the grace and tenderness of feeling possible. On the conclusion of the duo *Pandora*, in an exceedingly pretty aria in mazurka time, having an effective accompaniment, begs *Epimetheus* to allow her to open the mysterious oaken chest. The key changes restlessly as she repeats "Let me but lift the lid;" she is about to do so when the stormy winds shake the house, accompanied by sounds of thunder, and alarm the household, who rush in and drag *Pandora* from the chest before she unlooses the fastenings. The chorus swells out grandly in this finale, *Pandora* following the main theme in syncopated measures, as the curtain descends.

In act third, laid in the garden, *Epimetheus* and *Pandora* have another love duo, portions of which are full of exquisite tenderness and grace, and for which Mr. Longfellow has again written some new verses, after which *Prometheus* enters and in a grand duo begs his brother *Epimetheus* to beware the malign influence of the gods through *Pandora* and to free himself from her fascinating presence. He induces *Epimetheus* to listen to his counsel, and in a strong finale, through which runs a vein of sadness in *Epimetheus*' music, *Prometheus* bears him away. A large number of the poem's verses are here omitted, owing evidently to musical and dramatic exigencies.

Act third, scene second, again in the house of *Epimetheus*, is *Pandora*'s great *scena*. There are some excellent bits of recitatives, a graceful solo in waltz rhythm as she wanders alone through the halls, followed by a delightful bits of cantabile music, in which she resists the temptation to open the chest. Affected by a spell, she becomes drowsy and falls into slumber. During her sleep the "temptation ballet" enters, and while it dances a chorus tempts her to know the forbidden secret. Waking, the stage being in almost perfect darkness, she goes to the chest, opens it, and with a terrific noise the dense mist—man's misfortunes—rushes out, and the house (by a "stage trick" scene) crumbles to the ground. *Epimetheus* returns and the fainting *Pandora* is revived. Her remorse is well shown in a strong duo with *Epimetheus*, who upbraids her with what she has done; but *Hermes*—changing the poem's finale somewhat—comes from the gods with forgiveness, and after a finale in which all the voices are joined, *Pandora* singing some very effective phrases in descending arpeggios, the curtain descends.

A view of Alma Tadema's designs indicates some effective scenery and beautiful costumes in the opera's performance, and as the work is to be produced by Blanche Roosevelt (to whom Professor Longfellow has presented the libretto) at the Boston Theatre on January 11, 1881, there will soon be an opportunity to test the public value of a composition which, on such judgment as can be formed on a private examination of the piano score, seems quite satisfactory.—Herald.

Table of Exports and Imports.

[SPECIALY COMPILED FOR THE COURIER.]

EXPORTATION of musical instruments from the port of New York for the week ended December 7, 1880:

TO WHERE EXPORTED.	ORGANS.		PIANOPIRES.		MUS. INSTS.	
	No.	Value.	No.	Value.	Cases	Value.
Africa.....	3	\$275	..	..	..	..
Bremen.....	2	250	..	..	..	..
Hamburg.....	45	2,736	..	..	..	..
Liverpool.....	13	580	..	..	..	..
London.....	64	15,980	..	..	..	..
Totals.....	127	\$19,821	..	..	..	..

IMPORTS.

Musical Instruments, 30 cases.....value. \$ 4,595

EXPORTS FROM BOSTON.

For the week ended December 3, 1880.

TO WHERE EXPORTED.	ORGANS.		PIANOPIRES.		MUS. INSTS.	
	No.	Value.	No.	Value.	Cases	Value.
England.....	18	\$1,927	..	..	..	..
Hawaiian Islands.....	1	100	5	1,290	..	..
Nova Scotia.....	2	164	..	..	1	\$70
Scotland.....	22	2,200	..	..	..	..
Totals.....	43	\$4,391	5	1,290	1	\$70

IMPORTS.

Musical Instruments.....value. \$1,640

DRAMATIC.

SOCK AND BUSKIN.

....Janauschek is in Texas.
....Lotta is smiling on Congressmen in Washington.
....George Holland is in Northeastern Ohio this week.
....Northern Virginia is gazing on the "Widow Bedott."
....Baltimore is entertaining "A Gentleman from Nevada."
....Rose Eytting is in Baltimore, and so is F. S. Chanfrau.
....Jane Coombs is doing the towns in Eastern Pennsylvania.

....They are having "Fun on the Bristol" in Wheeling, W. Va.

....Nellie Holbrook will shortly play *Hamlet* at the Windsor Theatre.

....Minnie Palmer is bewitching the people of Western New York.

....Kate Claxton is strewing the "Snow Flower" in southern New England.

....Lawrence Barrett is stirring the tragic feelings of New Englanders.

....Charlotte Thompson has penetrated to the heart of Pennsylvania.

....Fritz was to have come to life at Rochester this week, but he didn't.

....Ada Cavendish is displaying "The Soul of an Actress" in Georgia.

....Frank Mayo is acquainting the people of Illinois with "Davy Crockett."

....New Orleans is puzzling itself with the Scotch dialect of "Hazel Kirke."

....The gloom of Pittsburgh is illuminated by the beauty of Mary Anderson.

....Sarah Bernhardt is exhibiting herself, her paintings and her statuary in Boston.

....The Rankins will appear in "The Danites" at the Grand Opera House on the 27th inst.

....Fanny Davenport is imposing "An American Girl" on the long-suffering people of Baltimore.

....Dion Boucicault is coming back to New York to see if he can do any worse here than in London.

....Bartley Campbell's "Matrimony" was produced for the first time in this city at the Standard Theatre on Monday night.

....Annie Pixley appears in "M'liss" at the Grand Opera House on Monday evening. Her engagement is for two weeks.

....Haverly's Colored Minstrels reappeared at Niblo's Garden on Monday evening, and were greeted by a full house.

....The Park Theatre will be occupied on the 20th by Lawrence Barrett, who will appear in Howell's play, "Yorick's Love."

....John McCullough's successful engagement at the Fifth Avenue Theatre closes to-night, when he will play the part of *Spartacus* in the "Gladiator."

....Chicagoans have their choice this week between the Strakosch-Hess Opera Company, John T. Raymond, Joseph Jefferson and Mrs. John Drew.

....Mary Anderson will open an engagement at the Fifth Avenue Theatre on Monday evening, and appear during the week in "Evadne" and "Ingomar."

....The German actors attached to the Court Theatre at Meiningen have entered into an arrangement to appear at Drury Lane Theatre, London, for a period of six weeks from the 20th of May, 1881.

....Salvini begins a two weeks' engagement at Booth's Theatre on Monday evening the 18th. During the first week he will appear in "Othello" on Monday and Wednesday, "Hamlet" on Friday, and "Ingomar" on Saturday.

....A Humpty Dumpty Troupe is to play at Mobile next week. The manager of the theatre there hopes, says a correspondent, inasmuch as he has lost money by the legitimate drama, to make up by the pantomime and spectacular.

....An original comedy by Robert B. Roosevelt, called "A Curious Pickle; or, Out of the Briny," was produced with success by Sorosis, at the residence of Mrs. H. Herriman, 59 West Fifty-sixth street, on Saturday evening last.

...."A Celebrated Case" was produced at Booth's Theatre on Monday night. The engagement is for one week. James O'Neil takes the part of *Jean Renaud*, and is supported by Rose Wood, Gabrielle Du Sault, Lewis Morrison, F. M. Robertson and Harry Edwards.

....The following card accompanied the recent public withdrawal of "The O'Dowd" from the London stage: "Mr. Boucicault regrets to perceive that certain scenes in his new play, 'The O'Dowd,' continue to provoke expressions of displeasure from a portion of the audience. He has no wish to offend any one. He is informed of a general opinion that the censured scenes are ill timed and ought to be omitted or their language changed. If the public will kindly refer to

the announcement with which the production of 'The O'Dowd' was prefaced, it will be seen that the features objected to are essential to the design and intent of the work. It is, therefore, in no captious spirit the author declines to alter it; but rather than lose the favor of any of his audience, he will amend his error by withdrawing his play altogether."

....Sarah Bernhardt's farewell performance on Saturday night drew a crowded house. The entertainment consisted of the second and third acts of "Frou-Frou," "Le Passant," a poetical interlude, and the two last acts of "Camille." The following is a detailed statement of the receipts of her engagement at Booth's Theatre: First week—November 8, "Adrienne," \$5,634; 9, "Adrienne," \$3,651; 10, "Frou-Frou," \$3,220; 11, "Frou-Frou," \$3,705; 12, "Frou-Frou," \$3,920; 13, "Adrienne," \$3,752; total, \$23,822. Second week—November 15, "Camille," \$3,676; 16, "Camille," \$4,120; 17, "Camille," \$4,465; 18, "Hernani," \$3,976; 19, "Hernani," \$4,318; 20, "Frou-Frou," \$4,304; total, \$24,959. Third week—November 22, "Frou-Frou," \$3,724; 23, "Phèdre," \$3,425; 24, "Camille," \$3,587; 25, "Le Sphinx," \$2,919; 26, "Le Sphinx," \$3,444; 27, "Camille," \$5,015; total, \$22,116. Fourth week—November 29, "Hernani," \$3,389; 30, "Frou-Frou," \$4,231; December 1, "Camille," \$4,876; 2, "Phèdre," \$3,422; 3, "Le Sphinx," \$3,650; 4, "Hernani," \$4,856; 4, Extra, \$3,571; total, \$27,985; grand total, \$98,882. She will play two weeks in Boston, in Hartford one night—20th instant—and in New Haven on the following night; Montreal, December 23, 24 and 25, and then return to the States and play four nights in Baltimore, thence to Wilmington, Del., for one night only; from Wilmington to Springfield, Mass., for one night; then to Philadelphia for one week; next to Chicago for two weeks, to St. Louis for three nights, to Cincinnati for four nights; New Orleans is to have eight performances. At New Orleans Sarah's further route will be definitely arranged. She desires to visit Memphis, Louisville, Detroit, Cleveland, Pittsburgh and one or two other places, timing them to enable her to return to New York about the middle of April.

....The London *Globe* says of the farce in three acts called "Where's the Cat?" produced on November 20, at the Criterion, with Mrs. John Wood and Mr. Wyndham in the cast: "The result of an adverse opinion by a minority of the audience made a scene of tumult after the fall of the curtain such as is rarely witnessed in a theatre. In answer to a loud call, through which one or two especially strident hisses were heard, Mr. Wyndham appeared and asked the verdict of the audience as to whether the performance was a success. A chorus of affirmation was broken and interrupted by a few persistent negatives, and Mr. Wyndham remained some time in perplexity until, with a brief and not too discreet reference to previous difficulties at another house, he mentioned, as the name of the adapter, James Albery. The effect of this announcement was to cast oil on the fire, a rather undignified altercation ensued between the stage and the pit, and every sign of an imminent fracas was observable in the house. This was happily averted, but a scene of a kind never too pleasant to witness lasted during some minutes.

....At Chickering Hall, this evening, John L. Stoddard will give a description of the "Passion Play" as witnessed by him last July at Ober-Ammergau, with illustrations by the stereopticon. The entertainment has been very successful in Boston. Salmi Morse, the author of the "Passion Play" which Henry E. Abbey proposed to bring out at Booth's Theatre, also read his work at Cooper Union on the evening of December 3.

...."The Guv'nor" remains this week at Wallack's, "The Legion of Honor" at the Park, "Needles and Pins" at Daly's, "Hazel Kirke" at the Madison Square, "Prince Achmet" at Haverly's Fourteenth Street Theatre, "Lawn Tennis" and "Djakh and Djill" at the Bijou Opera House, and Maggie Mitchell in "Jane Eyre" at the Grand Opera House.

....Paul Droulede, author of the biblical drama "La Moabite," has begun a modern comedy, to be called "Les Médiocrités." He has taken the types of this new piece from among the official personages with whom he has been in communication in reference to the interdiction of "La Moabite."

CORRESPONDENTS' NOTES.

NOTICE TO CORRESPONDENTS.—Correspondence cards, "Series A, 1880" (blue), will be revoked on and after December 9. They will be substituted by cards designated "Series B, 1881" (red). Correspondents will please return the blue cards to the office of THE MUSICAL AND DRAMATIC COURIER.

CHICAGO, Ill., December 4.—At the theatres there has been enough offered to the public, some good and some decidedly bad. Mrs. Scott-Siddons has played this week at Hooley's Theatre, drawing excellent houses from the start. The plays given have all been standard works. McVicker has had Sol Smith Russell in "Edgewood Folks." It is, perhaps, the most enjoyable entertainment of the week. Mr. Russell will return for an engagement at the Grand Opera House later in the season. John A. Stevens has occupied the boards at the Grand Opera House in sensational drama. Mortimer, prestidigitist, at Hersberg Hall, has been assisted by Capt. Bogardus and his sons, who have done some of the wonderful shooting for which they are famous, such as shoot-

ing the ashes of a cigar held in the mouth of one of the boys, snuffing a candle in the hand of another, striking a peanut from the fingers of a third, all by means of rifle balls. A troupe of jubilee singers has given some of its melodies each evening; but I cannot speak highly either of the voices of the members or their proficiency in the musical art. Mr. Mortimer has brought forward many new tricks this week and has done them in a highly satisfactory manner.

WALLENSTEIN.

BURLINGTON, Ia., December 1.—"An Arabian Night" was presented by the Gulick-Blaisdell Company last week. Roland Reed and Alice Hastings were the stars. They drew a crowded house and gave one of the best entertainments had here this season. They return in January and may look for a big house. Ellis' "Oaken Hearts" company played to a ght house last evening. It is an excellent company and it has the best scenery ever seen in this hall. It plays again to-night, and I hope it will have a good house. The company goes from here to Fairfield, Iowa. Charles Davis' "Alvin Joslin" Comedy Company will be here next week. Maud Forrester's Mazeppa troupe also next week. MAX.

CLEVELAND, Ohio, November 30.—Lawrence Barrett and his excellent company drew crowded houses last week. "Standing room only" was displayed at the entrance of the Opera House several evenings. As *Cassius*, *Richelieu* and *Iago*, he scored his greatest successes. L. James as leading man shared in the honors of applause freely bestowed. Mr. and Mrs. Plunkett were excellent, as was also Miss Meek, while Marie Wainright is progressing in popular favor. Herrmann, the prestidigitator, is here this week. UNO.

DAYTON, O., December 3.—At Music Hall Maude Granger appeared in "Two Nights in Rome," November 26, to a fair house. The company deserves better treatment than it received here. "Hall Strategists," under C. A. Richardson, came here on the 27th and played to a fair house. The piece is one of the finest that has been seen here. It is humorous without any objectionable features whatever, and the members of the company fill their places admirably. Should the company return here it will undoubtedly draw an overflowing house. The Jack and Miller Coterie played on the 29th to a poor house, although they gave a very fair show. Neil Burgess' "Widow Bedott" Company was here on the 30th, and did a fair business, but had the weather permitted it would, no doubt, have had a full house. Booked: Barlow, Wilson, Primrose & West Minstrels 13th; Y. M. C. A. Lecture 14th. Items: Chas. D. Mead, manager of the Music Hall, was taken suddenly ill on Thanksgiving day, but is able to be about again. Fred Burgess takes the place of A. W. Schroeder, from Louisville, as advance agent for Neil Burgess' "Widow Bedott" Company. The Y. M. C. A. star course is composed of A. A. Willets, John B. Gough, Geo. R. Wendling, Edouard Remenyi, Nella F. Brown and the Ideal Colored Musical Combination. Mr. Willets opens the course Friday evening, December 3. C. T. Atwood, agent of the "Banker's Daughter" Combination, and Mark L. Townsend, of Harry Miner and Pat Rooney's Company, were in this city during the past week. A. H. Simmonds, agent of Anthony and Ellis' "Uncle Tom's" Company, was also here last week. THE MUSICAL AND DRAMATIC COURIER can be had at Lee Wolf & Brother's, No. 6 West Third street.

FORT WAYNE, Ind., December 6.—Fort Wayne has no cause to complain for the want of amusements during the week just past. The Grand Opera House was occupied on Monday evening by the "Widow Bedott" Company; Tuesday by Rice's "New Evangeline;" Wednesday by Clinton Hall's "Strategists;" Thursday by "All the Rage," and Friday by Oliver Doud Byron in "Across the Continent." All of the above played to good houses, the largest being given to the "Evangeline" party, and the smallest to Olive: Doud Byron. John A. Stevens is to be here December 14.

MARK MARVIN.

HAMILTON, Ont., December 6.—The "Hidden Hand" was presented at the Academy of Music here on Wednesday evening last, 1st inst., by the Popular Dramatic Company, to a crowded house. This company (a purely local one) appears in "Under the Gaslight" on Wednesday 8th inst. Booked: "All the Rage" Combination for Tuesday 7th. The combination is under the management of J. M. Hill. A crowded house is expected.

R. E. S.

PHILADELPHIA, December 7.—Arch Street Theatre, which seemed to have been abandoned by the public since Mrs. Drew haplessly confided its destinies to Business Manager C. A. Mendum, has at last met with a legitimate success. Salvini, the great Italian tragedian, began there a two weeks' engagement and more than confirmed the opinion of those who remembered him as one of the greatest dramatic artists of the age. He opened in *Othello*, a part in which fame says he has no superior. Each of Salvini's performances is a striking impersonation. Noble, dignified and infinitely tender in *Othello*, grief-smitten and oppressed by the crime and craft which surround him in *Hamlet*, Salvini in "La Morte Civile," that drama of contemporary life, is nevertheless an example of extraordinary dramatic power enacted with extreme refinement and tenderness. Salvini speaks in his native tongue, while the supporting company uses English; but if the artistic unity of the Italian company of 1873 is

missing, it is much easier for an American audience to follow the play and to understand the leading actor than if the whole performance was in a foreign tongue. Fanny Davenport's engagement at the Walnut closed last Saturday evening. The greater part of her success was due to her dresses, but after a week they were played out, and she folded them to surrender the place to the Kiralfy Brothers who bring there their great spectacle of "Enchantment." John McCullough, in his great character of *Virginius*, opens at the Walnut on Monday, December 27. The Park Theatre will be closed until December 20, when it will reopen with Thatcher and Ryman's Minstrels under the name of the Arch Street Opera House.

J. VIENNOT.

RICHMOND, Va., December 6, 1880.—Ada Cavendish, supported by a fine dramatic company, appeared at the theatre on the 1st, 2d and 3d to good houses. Mr. and Mrs. E. A. Eberle, who were members of the stock company here in 1870 were warmly received. On the 4th (matinee and night), Cyril Seale and Rose Eytinge Combination in "Drink" to fair houses. The following attractions are booked for December 6, 7 and 8: Haverly's Widow Bedott; on the 9th, Professor Cook; 10th and 11th, Abbey's "Humpty Dumpty" Troupe; on the 14th, Fanny Davenport in the "American Girl"; 15th, the Mendelssohn Quintet Club; 16th, 17th and 18th, Thomas W. Keene; 20th, 21st and 22d, the French Opéra Bouffe Troupe; 23d, 24th and 25th, Frederick Paulding; 30th, 31st and January 1, 1881, "Hazel Kirke" Combination. Salvini is booked for an engagement early in the spring. During the past week the lecture business, under the auspices of various religious denominations and societies, has been on a boom, much to the detriment of places of amusement.

F. P. B.

ROCHESTER, N. Y., December 6.—A good company but a questionable play was evidently the popular verdict, judging from the small audiences that greeted the "Gentleman from Nevada" at the Grand on November 24, 25, 26 and 27. "Wedlock;" an original, emotional American society comedy in four acts, written by A. B. Miller, a gentleman of Rochester, and presented by Rochester artists at the Corinthian on November 29 and 30, scored a decided failure. The piece in itself displays some ingenuity, and a vein of humor occasionally crops out, but it is to be feared it will never achieve a success. The Grand Opera House was crowded by a large and fashionable audience on the evening of December 2, caused by the appearance of Joseph Jefferson as *Bob Acres* in "The Rivals." Additional interest was lent to the event from the fact it marked the reappearance of Mrs. John Drew after a retirement of nearly fifteen years. Minnie Palmer's "Boarding School" opens at the Grand on 6th, continuing 7th and 8th with matinee.

J. HARRY VERNON.

WATERBURY, Conn., December 6.—Foote's New York Celtic Drama Company played "The Shaughraun" to a good house. John T. Hinds as the *Shaughraun* was well received, but the support was rather weak. To-night Lawrence Barrett will appear in a double bill, "The Merchant of Venice" and "David Garrick," and will undoubtedly have a large house. The Stella Belmore Troupe is booked for December 10.

BEVERLY.

✓ The English Critics on Booth.

THE London *Times*: Booth's voice has the quality of sympathy, and there were tears in it when *Hamlet* commented on the wrongs done to his father, and when, devoting his own life to a purpose which left no space for love, he bade farewell to *Ophelia* in assumed madness and with a pretense of such railing at women as his mother's conduct suggested, but in real heart-pity for *Ophelia* and himself. The wit of the part was effectively brought out, and the dry conceits, which have become familiar as household words, seemed novel from the way in which they were uttered. It was the quiet, unconscious method of American humor. *Hamlet* bantered *Polonius* and the courtiers without a smile, as Bret Harte in a lecture makes jokes with a grave face.

News: Booth does not fall into that worst of all stage vices—indulgence in tricks of manner, or odd, unexpected movements, or oddities of the head of no significance, or equally arbitrary variations of the voice. His movements, gestures, tones, expression of features are indeed in themselves always appropriate, or they are at least such as cunning professors of the rhetorical art have found to be effective. But, as the food which is wholesome and nourishing to the body in moderation becomes destructive by intemperate indulgence, so have Mr. Booth's excellent illustrative methods a fatal tendency to enfeeble his impersonation, until at last the spectator comes to wish that the actor could bring himself to utter a threat or expression of affection without a menacing or endearing gesture; or that, like the poets when they willfully introduce a false accent, he would be even ungraceful for once in a way. Altogether, Mr. Booth's impersonation does not leave the impression of a great performance, though it is clever, highly wrought and essentially refined.

Standard: A constant habit of exhibiting the whites of his eyes grows tedious, and at times almost ridiculous, in Mr. Booth, and in spite of such extremes of facial expression—possibly by reason of them—his passion never seems terrible, and very seldom real. Mr. Booth's *Hamlet* failed to move because he is deficient in the expression of passion

and of tenderness, and does not sufficiently recognize the power of simplicity. Apart from the accent, tricks of utterance mar his delivery of blank verse, though, as a rule, credit must be given him for distinctness of pronunciation. His gestures are by no means without ease or dignity. With many advantages in his favor, the result of all was, as we have said, disappointing, and Mr. Booth's *Hamlet* cannot be accepted as a finished or highly artistic performance.

Telegraph: The audience was at once fascinated by the clear and measured delivery of Mr. Booth. Not a word of the text escaped anybody or was lost, and this was such a novelty that the great tirades and soliloquies received more than their accustomed praise, and called down extravagant enthusiasm. The mind of the spectator was, to a certain extent, deadened, but the eye was ever fascinated. Those accustomed to study the tricks of acting, marveled at the rapidity and grace of the actor's movements. They saw through them, but were dazzled by them. Mr. Booth's utterance is correct; his manner is wanting in sympathy, in ideality, and in persuasion. We are always thinking of the actor, never of the man. Mr. Booth is far too orthodox a student to degrade his conception by mere point-making, and whatever may be said of his *Hamlet*, it does not contain one grain or trace of unworthy trifling or vulgarity. It is cold and classical to a fault, but nothing moves the artist from his unbending purpose.

Post: Mr. Booth's impersonation bears invariable evidence of conscientious study and frequent proofs of true passion and brilliant imagination. But he is apt to fall into artificial grooves that prevent the proper development of his power. He never rants, but he is not always free from staginess. Though his attitudes are graceful and picturesque he gives us too many of them, and he has an unhappy habit of rolling his eyes about when there is no need of such ocular playing. He is a fine actor. He would be a still finer one did he not act so much.

Globe: The *Hamlet* of Mr. Booth is before all things gentle, trusting, scholarly. In appearance he is older than the *Hamlet* that finds ordinary acceptance—the high temples from which the hair has gone and the general effect of a pallid face, telling of a painful experience and prolonged vigil. In his conversation he is courteous and affable to those around him, and specially tender in his bearing not only to *Ophelia* but to *Horatio*. That the courtesy rises into distinction cannot be said, since *Hamlet* is too restless in movement and too lavish in the display of gesture to be accepted as the type of princely grace. There is not, however, a moment in which he is other than a gentleman, and there is nothing which could from any point of view be held to offend against taste or culture. In the one respect of wanting force or passion, the performance comes short of greatness; in sustained beauty and finish, in moral elevation and in the entire absence of any form of extravagance or rant lies its chief claim to consideration.

Pall Mall Gazette: The new *Hamlet*—new, that is, to the English public—is of the stage stagey. Not wholly, or even chiefly, condemnatory is the employment of the term. In an art like the histrionic, in which much is of necessity conventional, innovation is not always improvement, and although the point at which a performance comes to rank as stagey is continually being carried forward, it is not impossible that our successors may in time retrace much of the ground we have trodden.

World: Born and trained in America, the son of the English actor Junius Brutus Booth—the copyist, so the critics wrote, the rival and even the superior, so his admirers maintained, of Edmund Kean, Edwin Booth is clearly an actor of the Kean school. He is low of stature, compact of figure; he moves easily and gracefully, if he moves too often—sometimes with a harlequin's suddenness; he is very mannered; but he is thoroughly skilled in all the business of the scene. He urges to grimace his adroit play of face—knits and unknots, lowers and lifts his brows—rolls this way and that his eyeballs unceasingly, and even distressingly; he permits himself an excess of gesture; his manual eloquence, as it has been called, is certainly redundant; his hands wave or smooth, scoop or saw the air, or are shaken aloft in an alarmed or deprecatory manner, with a frequency that is wearing and irritating. His voice, showing some signs of wear and tear, is yet admirably resonant and of good compass; he speaks like a trained elocutionist, distinctly and incisively, although prone here and there to a certain drawing emphasis, and now and then, as when he observed to *Ophelia* that a great man's memory might "outlive his life half a year," betraying an American method of utterance and pronunciation. His histrionic style is remarkable for its energy and alertness, its neatness and nimbleness; he is always intelligent, ingenious, busy, intent upon the full exhibition of the character he personates, of giving all possible point and effect to the speeches he delivers. He departs from the old stage traditions in assuming occasionally a familiar manner in passages that have often been pompously declaimed, the while he sits, lounges or reclines, with an air the elder players would have judged to be too unheroic, if not absolutely indecorous. He is not princely; his liveliness comes too near to flippancy, and his conduct during the play-scene seemed deficient in earnestness, as though the King's enforced betrayal of his guilt had really something comical about it. He has no special command of pathetic expression; his great scene with *Ophelia* was more forcible than

tender, and suffered also from the old-fashioned habits of constant action, of tossing up the arms and striding to and fro.

Truth: And now about Mr. Booth. I do not think it probable that he will take the town by storm. He is a short, wiry man, with an essentially American cast of countenance, sharp, well-cut features, moving eyebrows and deep-set eyes. He is, I was told, about forty-seven, but he looks, arrayed as *Hamlet*, somewhat older. His *Hamlet* is an artistic and creditable performance, but nothing more. Every intonation and gesture is evidently the result of careful study, but the study is far too apparent and his art does not attain the level of concealing it. Of course, it is difficult to say what one would do if confronted by a ghost. Most people would probably behave in a singular fashion, but I doubt whether any one would posture and attitudinize so much as Mr. Booth. His main faults, indeed, are over-posturing, over-emphasizing and over-gesticulating. In the "To be, or not to be" soliloquy, he surely ought to muse aloud his thoughts with the very faintest explanatory action of his hands. Instead of this, he acts every line and every word, as though he were aware that he is being watched by a critical audience. Not for one moment does he convey the impression that he is *Hamlet*; he never gets beyond being a creditable imitation of one. When he is colloquial, his elocution is good; when he ceases to be, it is bad. Whenever he fancies himself at his best, he is at his worst, and what he thinks his best is his best. Whenever he has to portray intensity of passion, his staginess is most marked, and he is fond of giving vent to strange inarticulate groanings and other such noises in order to let his audience into the secret that his soul is overwrought. He can seldom say a word without suiting the action to it, and he acts as much with his hands and his eyebrows as with his voice. Some of his postures are ungraceful, others graceful but inappropriate. He is too fond of bending his knees almost double beneath him, and of assuming an angle so near to forty-five that one wonders he does not fall on his face. I do not wish it to be supposed that I am asserting for a moment that he is not an excellent actor. He is, but, judged from the highest standpoint of dramatic art and as its accredited exponent in America, he is disappointing. He is neither better nor worse than Charles Kean was, and than Barry Sullivan is.

Edinburgh Scotsman: It is many years since Mr. Booth played here before. He is consequently an unfamiliar personage to the present generation of playgoers, and his appearance excited the greatest interest. It may be said at once that his performance is a very fine one, powerful and impressive to a high degree, and it was received with much enthusiasm. Nevertheless, it will provoke a storm of controversy, for it is not the *Hamlet* to which we have been accustomed of late years. It is based on the traditions of an older school of acting than that in vogue now, and those critics who like Shakespeare played after the fashion of a modern comedy will condemn Mr. Booth as too conventional. It is true at times he might be said to be a little artificial, and with a striking and mobile countenance he has a tendency to overdo his facial expression, but as a whole the performance was one of great distinction. As an elocutionist Mr. Booth certainly stands high, and though *Hamlet* is not held in the United States to be one of his best parts, and we can easily see what a *Richard III.* or *Iago* he would make, it is very welcome in days when but few actors dare essay the leading rôles of the Shakespearean drama.

The Observer, of November 21, says Booth's *Hamlet* was not a fair sample of his capabilities. He would have done wisely to have chosen *Richelieu* for his débüt. In this part he must take high rank among those who have essayed the rôle on the English stage. The play was received throughout with enthusiasm. Mr. Booth was called out at the end of every act. In the fourth act the audience was carried away with sympathy and enthusiasm. The applause was loud and long. Mr. Booth was twice summoned before the curtain at the end. We have to lament the very indifferent support Mr. Booth received.

ON THE ROAD.

....Hall, "Strategist," Chicago, December 12, one week.

....Neil Burgess' Widow Bedott Company, Louisville, 6th, one week.

....Maude Granger, "Two Nights in Rome," Detroit, 6th, 7th, 8th and 9th; Toledo, 10th and 11th; Chicago, 12th, one week.

....Jack and Miller's Coterie, Vicksburg, Miss., 13th and 14th; Jackson, 15th; Selma, Ala., 16th; Montgomery, 17th and 18th.

....Pat Rooney, Dayton, 7th; Hamilton, 8th; New Albany, 9th; Louisville, 10th and 11th; Evansville, 13th and 14th; Henderson, Ky., 15th; Hopkinsville, 16th; Nashville, 17th and 18th.

....Jasper Rockwell, agent of George Stephens' "Uncle Tom's Cabin" party, passed through Rochester, N. Y., on the 6th. He reported business good. Route—Albion, 9th; St. Catharine, Ont., 10th and 11th; Hamilton, Ont., 13th and 14th; London, Ont., 15th and 16th; Chatham, Ont., 17th and 18th; Ypsilanti, Mich., 20th; Kalamazoo, 21st and 22d; Grand Rapids, 23d, 24th and 25th; Detroit, 27th, one week.

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NEW YORK, SATURDAY, DECEMBER 11, 1880.

This journal, as its name purports, is intended to cover the musical and dramatic field. With a full sense of the responsibility this purpose involves, its publisher proposes to give the American public an active, intelligent newspaper, devoid of factitious surroundings, courteous in expression, free in opinion, and entirely independent. The need of such a journal is apparent, and on such a basis the support of artists and of the people may reasonably be expected. It has no partisan aims to subserve, and it will give the news and all fresh and interesting information that may be of value in its line. It will also give, as heretofore, close attention to trade interests, and with its frequent issue must serve as the best and most important medium for advertisers.

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WILLIAM E. NICKERSON - - - - - EDITOR.

✗ MUSICAL KNOWLEDGE.

MUSICAL knowledge is not so common as what is believed. Pianists, singers, violinists, aye, even organists, with but few exceptions, know little more than how to play their instruments with a certain degree of technical skill. When they are catechised concerning their theoretical knowledge, a woful ignorance is exhibited. Such so called musicians are like the boy who has learnt the alphabet sufficiently well to read what has been written by somebody else, but who is unable to write down correctly the most commonplace thoughts of his own. A lack of such knowledge must of necessity cramp the mind and render it unable to intelligently appreciate the works of others.

It is not here necessary to speak of those who never attempt to learn the mysteries of the art of music, and, therefore, never write even a small composition, although these have erred by omitting to learn harmony, &c., without which a broad and true idea of music as a science is impossible; but, turning to those who pretend to have studied the theory of the art, there is discovered in nine-tenths of the works published by them a crudeness and inaccuracy of expression which the sin of omission alone ought to condone. This ignorance among teachers and professional musicians of the fundamental laws of music can only be accounted for by the fact that, so long as they can execute rather brilliantly a "galop de concert," parents feel assured that if their children can reach the same level they will be abundantly satisfied. The question is one of purely mechanical execution, not of intelligent conception.

This is one reason why music is considered by many as only a trifling pastime. Learn to move the fingers nimbly, and all is known that there is to be known, is the highest notion most persons have of the Divine Art. A certain elementary knowledge of music as a science should be considered a *sine qua non* for all who undertake to teach. We know many good pianists who are ignorant of notation and, by consequence, of intervals and the various kinds of triads, &c. Ask them why a double sharp is placed before a note rather than a natural, and where they both ought to lead, they will show no more knowledge of the matter than of the construction of a Sancrit sentence. Yet they are considered great "musicians" by ignorant and thoughtless persons.

A plea for greater musical knowledge on the part of teachers is not anything new, for the same idea

has been again and again discussed. Organists especially need a broad musical education, and that the majority of them have it not, nor any approach to it, is evident to cultivated musicians who take the trouble to listen to interludes generally extemporized between the verses of a hymn, wherein occur the most astounding and unlooked for modulations and disconnected phrases. It is not necessary, neither is it possible, for every music teacher to be a good composer, but it is possible for everyone of them to obtain a broader knowledge of music, if they would only devote a little time to the study of its laws and principles. We assert, theoretical knowledge is valuable.

BARTLEY CAMPBELL'S DRAMATURGIC DEFECTS.

BARTLEY CAMPBELL has been playing his latest comedy, entitled "Matrimony," in Brooklyn, during the past week, and, to do him exact justice, has been playing it very well through a company of more than ordinary excellence. Mr. Campbell has, however, made a mistake in supposing that it will not be recognized as "Peril," one of his earliest efforts, and, therefore, certainly not among his best. Mr. Campbell may be a thoughtful man. From some things that he says and does he may be accepted, if not as a thoughtful man, at all events as thoughtful for the Bohemian he is and ever will be. The great fault with him appears to be that he always thinks in one direction. He thought he was a play writer, and by indefatigable industry proved himself to be one. Even the public at last reached that conclusion. He thought he knew the secret of writing good and enduring plays. As they are at present constituted, not one piece that bears his name will live five years. At least their survival is impossible, provided that he does not treat them as he has treated "Peril"—namely, put them away until the public has forgotten them, and then revamp them under another title.

But Bartley Campbell's mistake, rather than any particular illustration of it, is what we desire to point out. It is so grievous that, but for Louis Aldrich, we question very much whether he would be the occupant either of the space we now devote to him or that the public has given him in its conversation and discussion.

We take it fairly for granted that one knows what a play is. To go no further than the broad general principle laid down by the immeasurable genius of Shakespeare it is a mirror of nature. Conceded that this is true only as regards the general effect, and not the method by which that effect is produced; that the unities, as Dr. Johnson pointed out, are of no concern at all; that the everyday incidents of life must be given a new importance, and the everyday conversation must be dressed anew in language consistent with the condensation of history, still there are more things in a drama than Mr. Campbell seems to think, and one of these essentials is probability. So far as we know—and we have studied every play that he has written,—Mr. Campbell believes in just two elements of a drama, sententious phraseology and rapid, conclusive action. His characters must not necessarily deal in epigrams, but they are all incomplete, from the Irish servant to the hero, unless they have ready for use at any time a set of apothegms. Mr. Campbell is a perfect *Joseph Surface* in his idolatry of sentiment. If he can say of anything that it is a pearl fresh from the hands of the Creator, or paraphrase one of Solomon's proverbs to read like the Gilbertian burlesque of Tupper, "A fool is bent upon a twig, but a wise man fears a bandit," he is exuberantly happy. The only wonder is that he has not exhausted the Book of Proverbs, and that at some time or other one of his comedy characters does not illustrate the ancient story by insisting in the middle of a love scene that "The man who lays his hand upon a woman," &c.

An occasional sentiment is not a bad thing if it be fresh, crisply stated, and, above all things, apposite; but we got through copy heads in the primary class, and don't study pothooks and hangers with our grandchildren. We all know that a roiling stone gathers no moss, and that a stitch in time saves nine. It is

pestilential to remind one of all these admirable platitudes in a playhouse. Mr. Campbell interlards his dialogue with truisms he has borrowed and falsisms that he invents, and we are undecided which are the more exasperating.

The other fundamental mistake, we fear, is constitutional, and is evidence of want of thought. Every situation he invents is a syllogism, the most elementary relation of cause and effect. His characters are all shut down in boxes with springs under them, and are invariably released with a jump. Fortunately, they alight at the proper moment, in the proper place, but the perfection with which everybody does the right thing in the right place, and exactly in the nick of time, is monotonously at variance with nature. In a few words, it shows a want of ingenuity. The maker of a drama who knows the multiplication table of dramatic writing only as far as twice twelve cannot be expected to give us a complication equivalent to nine times nine; and the ludicrous precision with which Mr. Campbell's situations come about warrant the belief that, while he has perfected himself in the first column, the remaining combinations are as yet a mystery to him.

His elemental system has this advantage, that by its very poverty of analysis it demands any amount of incident to keep interest alive, and hence the movement of his play is brisk enough. But the consequence is shallowness. Every new situation, effectively presented by actors who stand ready to spring into their places and make tableaux, may bring down the house; but to call a piece which consists only in tableaux for which the mind is prepared every five minutes a play, in any but the most amateur sense, is to brand the more carefully and ingeniously wrought, the more natural and more skillful compositions of such men as Sardou, D'Ennery, or even Byron and Robertson, as hopelessly clumsy.

We have not the least idea that Mr. Campbell will believe that this analysis is prompted by any other feeling than envy and a spirit of uncharitable detraction, because he is perfectly satisfied with his work. But unless he enlarges his scope and spends more than fifteen minutes over his plays in future, we venture to predict that the success of "My Partner" and "The Galley Slave," the latter of which is a capital illustration of the meaning of a *succes d'estime*, will be the only encouragement he will ever have received, which would be a pity, because Bartley Campbell has qualifications as a play writer. More time, more thought and a determination to graduate beyond the primary class are necessary to their development.

THE DANGER OF PROMISCUOUS DEAD-HEADING.

THE subject of theatrical deadheadism is a favorite among dramatic writers—probably because they feel a sense of relief in charging somebody else with failings conspicuously their own. We venture to say, however, that so far as newspaper writers are concerned deadheadism is not a sufficiently glaring evil to be considered for a moment. Moreover, managers are invariably indebted to newspapers, daily or weekly, for a myriad little favors that can be returned only in part by such reciprocal courtesy as the complimentary ticket involves. Indeed, in general, the debt, or aggregation of many little debts, is barely recognized, much less offset, by the bestowal of such favors as the box office can offer.

But there is a variety of deadheadism which, by and by, is going to play the mischief with the profession, until some reckless manager who is constantly driving his fellows to more prodigal generosity pauses in his wild career or goes under. And every manager in the city of New York whose eye this meets will either say that this sentence is indisputably true, in which case he will be honest; or he will think and wonder whether he is the man, saying meantime, that he rather guesses not, and in that event he will deserve the worst that can befall a man who is so blind that he cannot tell when he is deceiving himself.

One of the foremost comedians in the country—he said so himself, and for a wonder we agree to it—and

a singularly shrewd and well abused manager, whose two great faults are that he keeps faith with his stars and never deceives his patrons, had a brief conversation a day or two ago. "How in thunder do New York managers make a living?" asked the manager. "They don't, at least they soon won't," responded the foremost comedian. And having oracularly delivered himself of the above he fell upon the papering system with an energy that cracked his voice into flinders, whatever they may be.

The gist of his remarks was this: That the manager of an uptown theatre gave him the alternative of opening to a fair house or papering. He left it to the lessee to answer. The result was a house packed from the line of the orchestra to the ceiling, and returns amounting to \$804. A week of just such business netted \$5,300, and 1,100 people saw the performance that week for nothing. To say that the most infectious good humor in the world may well revolt against playing to an average of more than 150 deadheads a night, is not to indulge in marked pessimism. The following week the foremost comedian entered a serious protest. "All right," responded the manager. "I'll stop it at once; but all your lithograph pictures go out of the windows; that's all." These 1,100 deadheads were not newspaper men at all; they were the enterprising storekeepers, who wanted an equivalent for the service of exhibiting lithographs in their windows.

Now, the New York manager pays a high rent for his theatre. His printing and pictorial advertising are costly. He must mount his plays as they are mounted only in Paris. He must secure a good company or take the consequences; or he must give his stars and combinations a percentage, which leaves him only the smallest margin of possible profit; and he must pay due attention to costumes and other accessories. Nothing but a large attendance can make both ends meet. To secure it he cannot hide his light under a bushel. He must parade every advertisement in the form of pictures and bills. Normally, therefore, he must expect to surrender a large number of seats at every performance to those who hang his banners on the outer wall. But competition among managers in New York has reached a pitch which resembles nothing so much as piracy. Where Manager Smith not long ago could secure the exhibition of his pictures at the rate of two seats a week each, Manager Jones has offered four, Manager Brown six, and Manager Robinson has bought the exclusive right with twelve. It is needless to say that Manager Robinson must at some time go under; but, meanwhile, all his rivals are in danger of going under also; and when the water is up to their chins, it will be poor satisfaction to them to know that one of them has already been engulfed.

On the other hand let them withdraw from this fatal rivalry, and the man of nerve has the pleasure of seeing his attractions billed everywhere and of not seeing theirs. They have gone so far into this business that they have educated the public to look for announcements of dramatic attractions in drug-store and cigar-store windows; now they cannot draw out, no matter how seriously they may find the practice injure them, without being ignored for a time.

The whole system is meretricious and unworthy, and ought to be discontinued at once. It was conceived in trickery and brought forth with intent to deceive. A new attraction does not any longer draw a full house on a first night, with very rare exceptions. It may not draw well for the first week. Managers have seen the nursing process pay in one or two instances, and are bent upon forcing success by whatever means they can. They paper, as they consider judiciously, to delude paying visitors into the belief that everybody is anxious to see the piece; they impose on good-natured or feeble-minded critics who are willing to say that "a large and cultured audience greeted Mr. So and So." Now the fraud has gone beyond their control. A man with three theatres can bid higher for "window privileges" than the conscientious manager who devotes himself to only one. The one recourse left them is to abandon by mutual consent the lithographic advertisement which threatens

ruin to them, and accustom the public to the old-fashioned method of skimming the daily prints for theatrical as well as foreign and local news, and to give up the papering fraud which deceives nobody and diminishes by many thousands the paying constituency without which theatres cannot be conducted. This suggestion applies to Brooklyn equally with New York.

Fun and Farce.

If the ghost of the legitimate is not laid in one's mind before going to see Robson and Crane one had better not go, because anything less near the ideal of legitimate comedy is dishearteningly hard to find. And yet one laughs at legitimate comedy with a great many obligations, and smiles at the comedy which is not legitimate with an equal amount of apology. The fact is that the majority of laughable things wring a facial contortion out of the beholder in spite of himself, and the laugh is all the merrier because it is not only unpremeditated but is unallowable. It is another form, but not another variety of the sweetness of stolen waters. One laughs under protest a thousand times a day. The joke is preposterously in violation of every rule of wit, but for some reason it is funny. Without attributing the same lawlessness to "Sharps and Flats," as played by Robson and Crane, the same feeling comes over the wight who submits himself to them. They are illegitimately funny beyond the darkest condemnation of the most sinister bar, but the laughter will sputter from the best regulated mind, and the most rigidly conventional and properest of playgoers will guffaw in spite of himself. Upon what theory of cachinnation these assassins of gravity attack the risible faculties it is hard to say—it is their own secret; but while one protests, with an occasional lingering sympathy against the publication of one's own especial woe, and holds the distended programme over one's face, it is impossible to deny that the laugh is there. Psychologically the fun resides in a Virgilian verse. Queen Victoria asked an Etonian schoolfellow of the heir apparent how many times he had been birched, to which he responded with a Virgilian exactness that should have guaranteed a fellowship:

Infandum, Regina, jubes renovare dolorem.

There is a renovation of the dolors of the first smoke that makes that preposterous scene an agony of amusement to the audience. *Ex-Parson Flat's* agonies after the first ten whiffs become the more enjoyable, because it is not only a person who is the sufferer, but a person who ought to have conquered the nicotian nausea like the measles in his early childhood. Both disorders become more acute as one approaches the adult stage. The aspect of the ambitious and worldly inclined *Flat* is the more relishable, because it is the vengeance of long neglected opportunities. We enjoy his pangs, because they are a sort of natural substitute for the paternal care. But if nicotine is the type of adolescence, the lover-like recommendation of the third age of the seven, the duello, stands burlesqued by Mr. Robson in the third. The absurdity of this quest of the bubble reputation at the alternative mouth of the howitzer and revolver is hardly less ludicrous.

Mr. Sharp is a poltroon after the style of *Bob Acres*. *Mr. Flat* is an idiot, compared with whom one's memory fails to summon a rival, and his valor born of a supposed necessity is absurdly funny. But the scene which precedes this acknowledgment of inborn cowardice, and the turning of the trampled worm is scarcely less amiably idiotic, and requires exactly the exquisite imbecility of Mr. Robson's character heroes to depict it. The valor of the lover ready to project himself against the approaching cannon ball—until that lethal missile is started on its way, hoping that the lanyard may part or the charge prove defective; the earnestness with which he insists upon the use of his own pistols, because he distrusts the readiness of his own cartridges to explode; the compulsive fury with which *Mr. Flat* jumps into the place vacated by his principal and avows his willingness to fight because somebody else has done the same thing, are all laughable against one's will. The auditor feels glad that this pair of excrescences meet with misfortune. Since *Flat's* stupidity has famed friends, it is only necessary that *Sharp's* inventiveness should discover a settlement of impending consequences of pacific kite-flying. And after the saccharine eulogies of the purchased newspaper, the truth as it comes in the *Screamer* is relishable enough to satisfy the most exalting hunter after poetic justice. So that the exaggerated cheek, the shattered arm, the turnip-like swellings of *Sharp's* face are eminently deserved and refreshing. The Lord do so and more also with every man who wants to see an editor with hostile intent. "Three flights of stairs and a poste-pot" should be the lightest sentence open to him.

If he require more, then let him meet the fate of the obtrusive person who wants the value of his stock. The man who wants anything is a delectable person who ought to be consigned to perdition: but the wretch who has bought in the stock gambling market and even whispers a hope of reprisal after being sold deserves the fate of the over-anxious, which is a warning to certain persons who shall not be named, unless, indeed, they become over troublesome.

× The Art and Nature of Handshaking.

LAWRENCE BARRETT is a gentleman of the queerest mold. There are heaps of reasons why Barrett should be a man whom every acquaintance should be exceedingly glad to grasp by the hand. Those who know him intimately, but have not been accorded the privilege of shaking hands with him, will, perhaps, not understand that they are really the gainers.

The unpleasant fact is that a little knowledge of Barrett is a discouraging thing, no matter what the intimate acquaintance may be. For Barrett, while on the stage he is severely intellectual, and sometimes gives way to a warmth that is, to him, shockingly unphilosophical, is in private one of the iciest and most unapproachable of men.

Barrett never shook hands with a fellow creature except under a protest whose earnestness he expresses in the limpness of his grip. While, perhaps, there never was a more sincere and truthful man, there never was one less demonstratively cordial. Nothing is less inviting than to shake hands with a frozen codfish, and this particular form of greeting seems to have become Barrett's by some occult law of heredity which the mass of mankind do not understand. He is not, so far as a handshake goes, glad to see anybody, and yet, in the recesses of his being, no one is, perhaps, more pleased to meet a man whom he instinctively knows to be friendly than this same Barrett. Outwardly the coldest and most unsympathetic of men, he is actually one of the sincerest, heartiest and most hospitable, in the highest and best sense.

There is a psychologic riddle here, at which, when one once gets the key, one laughs for its very simplicity. He fancies that he is misunderstood—as in fact he is, because the habit of being misunderstood has grown upon him—and for that reason he persists in being regarded as among the least intelligible of men.

But, for this very reason, when Lawrence Barrett identifies himself with a genuine, romantic hero, he takes all hearts by storm. What, by force of habit, he cannot accomplish as Barrett, he is eager to effect, it may be said, as *Yorick*. The misjudgment that is the luxury of woe to him, in his individual capacity, he corrects the moment he identifies himself with the character and with that even more pathetic and more potent hero of the "Man o' Airlie." The latter play is derived from the German. There are few situations in it worth recalling, but the analysis of character is perfect. In this characterization he not only unbends from his stately, icy, almost misanthropic indifference, but he pours out the suppressed history of Lawrence Barrett with a fervor, a tumult of indignant and protesting patience, that touch the feelings of the audience.

Such as when winds and harp strings meet
And breathe a low, unmeasured strain.

This is the secret of Lawrence Barrett's immense success in purely romantic rôles. There have been greater tragic actors; there never was one who could pour into a part the bitterness of heart and the correlative impulses that Barrett can; not even Forrest in his woe-begone days. And it all ensues from the simplest of facts; that he never learned how to shake hands. It may be hypocrisy to tell an acquaintance you are glad to see him, but the gentle flattery and the kindling recognition of the compliment; the appeal to the kindliness of nature, which both know to be three-fourths a fraud; the tacit concessions on both sides to the sympathies bring relief to the overburdened and encouragement to believe that the sky is blue, not black. When Lawrence Barrett learns how to shake hands in counterfeit interest in the stranger he will be compelled to bid farewell to melancholy, will give rein to his genius and find himself the sympathetic actor who carries all before him in the fashion of his sentimental opposite, John McCullough.

✓ Meyerbeer's Unpublished Work.

In all probability, the contemplated erection of a statue to Rouget de l'Isle, the inspired author of the stirring melody which has played such a leading part in French history for well nigh a century past, will lead to the production of a hitherto unpublished musical work, composed by no less eminent a maestro than the great Meyerbeer himself. It appears that Meyerbeer's enthusiastic admiration for the "Marseillaise" prompted him to dovetail it into

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some incidental music which he volunteered to write for the drama called "La Jeunesse de Goethe." This play, however, never achieved the honors of performance, nor even of publication. Its original manuscript is actually in the possession of M. Blaze de Bury, the eminent musical critic. The "situation," to which Meyerbeer supplied an orchestral accessory said to be of great beauty and musical merit, is the following: Goethe is standing by a window of his study, plunged in thought. The subject of his reverie is France, the leading incidents of the great revolution pass in review before his mind's eye. Suddenly, moved by poetical inspiration, he breaks out into declamatory verse; and, while he is giving utterance to "thoughts that breathe and words that burn," the orchestra, at first pianissimo and gradually developing its forces to their maximum of power, plays a descriptive fantasia, in which are embodied the Republican melodies "Ca ira," "Le Chant du Départ," and "La Marseillaise"—Rouget de l'Isle's magnificent composition being most ingeniously made to predominate over, and, as it were, to absorb into itself, the other two hymns. The orchestration of this remarkable work, according to Dr. Goldstein, teems with striking and masterly effects, and was regarded by Meyerbeer himself as one of his most successful "arrangements." Music lovers of all nations will look forward eagerly to the unveiling of Rouget de l'Isle's statue, if the initial performance of this interesting work should constitute a leading feature of the ceremony.—*London Telegraph.*

The Showman's Route.

THERE is possibly no link in the great railway chain, stretching across the American continent, from the Atlantic coast to the Pacific slope, that forms so material a part of that great continental railroad and is of such importance as the Chicago and Northwestern Railroad, running from the metropolis, Chicago, to the Missouri River at Omaha. In its construction from Chicago westward it was the first to connect with the Union Pacific, virtually making that road practicable, and well deserved the title it won of the "Old Pioneer." It had hard work, as it forced its way over the thin, unsettled but fertile prairies of the States of Illinois and Iowa, but being the shorter or inside route and actually having less gradients or curvatures than its rivals to Council Bluffs, its records show achievements in speed, safety, regularity and reliability unsurpassed, if equaled, by any competing line.

Its improvements in the last two or three years have been simply remarkable, and the changes the most wonderful ever wrought in the East or West, in its roadway, rails and general equipment. It is now strictly first-class, the model railroad, gravel ballasted, with steel rails, stone culverts, iron bridges, white oak ties, superior engines, airy and elegant coaches, supplied with the Miller couplings and Westinghouse steam brakes and attachments, in the shape of what have been called "marvels of splendor," the Pullman palace hotel cars, in which the traveler eats and sleeps in the most luxurious apartments, with all the comforts and conveniences of a well stocked home. The matchless tracks and the scientific outfit of this road are triumphs of art in railway construction. But in addition to its excellency of construction, it enjoys the signal advantages of natural location and a management that, from the highest official to the most subordinate employee, most sedulously cares for the convenience and satisfaction of its patrons. During the past year it was without a termal detention, and such is the increase of its freight and travel that a double track is necessitated. The development of the road is marvelous—iron rails in 1865, steel rails in 1875, and steel rails and a double track in 1879.

The Chicago and Northwestern Railroad operates nearly 4,000 miles of road, and reaches nearly every important point in Northern Illinois, Wisconsin, Northern Michigan, Iowa, Minnesota, running many miles into Dakota. It transports millions of passengers annually, and its freight carriage is simply enormous. From Chicago, westward, you can trace its California line, until you touch the Missouri River at Council Bluffs, opposite Omaha, a single run of nearly 500 miles. Northwestward, through Madison, the capital of Wisconsin, and through the pine woods of that State into Minnesota, 400 miles more. Again, looking from Chicago, you can trace a line through Sparta, Wisconsin, La Crosse in the same State, Winona, Owatonna and New Ulm, in Minnesota, and northwestward far into Dakota, 625 miles more of road. Again, coming to Chicago, we see two lines running northwardly—one along the lake shore to Milwaukee and thence to Fond du Lac, and the other running more inland through Janesville, Watertown, &c., also to Fond du Lac; thence north through Oshkosh, De Pere, Green Bay and Escanaba to Negaunee, Ishpeming and Marquette—another 440 miles of road. Then we have a line from Chicago to Elgin, Rockford and Freeport; another from Clinton, Ia., to Anamosa, in the same State; another from Kenosha, on Lake Michigan, to Rockford, in Northern Illinois.

Passengers to or from California, Colorado, Utah, Nebraska, the Black Hills, Minnesota, Manitoba, the East, West, North or South, should see that they are furnished tickets by this great line. No other road has Pullman or any other form of hotel car.

Considering the vast area of territory tracked by this road, the number of trains daily running, the freight and passenger business it transacts, its main lines and ramifications, its equipment, its celebrated hotel cars, and, in short, the character of its entire outfit, the Chicago and Northwestern Railroad eminently deserves the title of one of our grandest trunk lines.

This is one of the best—if not the best—"show" roads in the western country.

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....H. J. Matfeldt, piano maker, of Louisville, Ky., is dead.

....Albert Weber says wholesale orders continue to come in well.

....Charles Austin, of Lowell, Mass., was in New York on Monday.

....S. T. Pomeroy, of Bridgeport, Conn., was at Billings & Co.'s on Wednesday.

....A. R. Bacon, of Wilkesbarre, Pa., was in New York at the close of last week.

....E. J. Albert, of Philadelphia, paid Billings & Co. a flying visit on Wednesday.

....George L. Dodd, of Monmouth, Me., was at Steck's warerooms on Wednesday.

....James T. Patterson, of the Bridgeport Organ Company, was in this city on Wednesday.

....Garrett House, organ builder, of Buffalo, N. Y., has given a chattel mortgage for \$675.

....Business is said to be getting dull with medium and low priced pianoforte manufacturers.

....John A. Morrow, of Trenton, N. J., made one of his flying visits to this city on Wednesday.

....A judgment for \$79 has been rendered against Richard Graves, musical instrument dealer, of Hudson, N. Y.

....Alfred W. Getze, of J. A. Getze & Sons, Philadelphia, was at Weber's warerooms in this city on Wednesday.

....Bauer & Co., of One hundred and twenty-ninth street, pursue the even tenor of their way in the transaction of a good business.

....Edmund Cluett, of the firm of Cluett & Sons, Troy and Albany, was at Steinway & Sons' and Weber's in this city on Wednesday.

....James & Holstrom are doing the usual Christmas town trade; but, on the whole, business is not as good with them as at this time last year.

....Carl Graham, accordion manufacturer, of Brooklyn, E. D., has given a chattel mortgage for \$500, and also had a judgment for \$834 rendered against him.

....Ernest Gabler says business is very good with him, better even than last year. When he gets into his factory again, which he expects to do next week, he says he will be able to sell sixty pianos a week.

....Ira N. Goff, the Sohmer agent at Providence, R. I., was in town on Wednesday. Mr. Goff has one of the finest pianoforte warerooms in Providence, and has worked up a fine trade in the Sohmer uprights.

....Otto Frickenhaus, Billings & Co.'s bookkeeper, who married Miss Napier, of Brooklyn, on the 2d inst., is still away on his bridal trip. When last heard of he was at the Riggs House in Washington, D. C.

....Kranich & Bach have shipped a grand piano to South America this week. Their retail trade has improved, and they are doing better than they were last year at this time; in fact, they are selling all the pianos they can make.

....Alfred Dolge has 30,000 logs, not feet, of lumber, as was erroneously printed in THE COURIER of last week, at his Otter Lake saw mill, and 20,000 logs at the Brockett's Bridge mill. The equivalent in lumber is respectively 9,000,000 and 6,000,000 feet.

....The Rochester correspondent of THE COURIER writes, under date of December 6: Steinway & Sons have placed the agency of their pianos with George D. Smith, who will make them a good agent. Music men report business in this city as good and constantly on the increase. They are all looking forward to a good holiday trade, and are making preparations to that end. It is talked as a matter of fact on the streets that a prominent music dealer of this city has become the president of and a large stockholder in the American Safe Company, with manufactory in Detroit, Mich., and headquarters and salesrooms in this city.

....A man named Mudgett, who had obtained a pianoforte from Billings & Co. under false pretenses, was convicted last week of another swindling transaction and sentenced to the State prison. An account of the case, published in a morning paper of last Saturday, left room for the supposition that Billings & Co. lost the piano. To guard against such a mistake, the firm addressed to the editor of the paper in question the following letter:

"The report in to-day's issue of Swindler Mudgett's transactions might leave the impression that we were losers to the extent of a \$300 piano. Such is not the case. Billings & Co. did let Mudgett have a piano upon representations which have since been proven (in the Sites case) grossly fraudulent. When the true drift of affairs became known detectives discovered the instrument. We have regained it by due process of law, and propose to maintain our just rights from the lowest to the highest court in the State. It is high time that the gang of which Mudgett is a member should be shown that it is as unsafe to "bluff" New York merchants out of their property as it is to try the same game on Jersey City people."

"New York, December 4.

"BILLINGS & CO."

Trade in Mobile.

[CORRESPONDENCE OF THE COURIER.]

MOBILE, December 6, 1880.

I INTERVIEWED J. H. Snow, one of the largest music dealers here, yesterday, and he informed me that the prospects for a lively business this season are highly encouraging. He expects to sell a large number of pianos. The Kranich & Bach, Chickering and Chase pianos seem to have the run here now. The Kranich & Bach take the lead. Upright pianos are becoming quite popular in Mobile, and, as a consequence, they are commanding good sales and prices.

M.

Another Richmond in the Field.

BOSTON, November 29, 1880,

To the Editor of the Musical and Dramatic Courier:

WE notice in your number of November 27, that Steinway & Sons and Edward McCammon own patents for securing the upright action to the plate and pin block; also stating that theirs are the only two ways in which it can be done, consequently the two firms have a big "bonanza." We desire to state that our Mr. Guild took out a patent last May for the same purpose, and would like to share in the "bonanza" when it comes round. Very respectfully.

GUILD, CHURCH & CO.

Pipe Organ Trade.

JARDINE & SON report trade in a very favorable condition. This firm is now finishing two large organs at its factory. One is for the Church of the Annunciation, New Orleans, having two manuals, twenty-four stops and combinations, with an unusually imposing design. It is to be opened early in the year with a very fine concert. The second instrument is for a Newburg church, and is about the same size as the first organ. This firm is also busy putting the finishing touches to the large organ in St. Teresa Church. Also it has erected a large two-manual organ in Somerville, N. J., which was opened last Thursday evening. The organ in St. John's Church, Brooklyn, containing three banks of keys, is also being overhauled. The firm is also putting together several small organs, which it acknowledges pay the best. All that is reaped from the larger instruments, Jardine & Son say, is glory, for they take a long time to build, and, unfortunately, a longer time still is needed to collect the money for them.

Henry Erben & Son claim to be busier than any of the other organ builders in the city. They have several orders for new organs on hand, besides a number of instruments needing to be overhauled and considerably repaired. Business with this firm is picking up remarkably well.

Manufacturing by Day's Work or Contract.

THE system of manufacturing pianos, or organs, by contract, so far as it is practicable and when properly carried out is best for the public, the manufacturers and the workmen. The first get better instruments, the second better profits, and the third better pay, and more justly proportioned, for their labor. Emphasis must, however, be laid on the condition that this system shall be properly carried out; it is quite possible to so work it that it may tend to the advantage of only one or two of these parties, or neither of them. It can by no means be said that the contract system is always good; on the contrary, it often results in the production of very poor work and the payment of very low wages. The very poorest pianos are made on this system as well as the best.

The principle involved is this: The greater the extent to which work can be done by or in the immediate presence of the parties directly interested in its result the better every way. The work is likely to be done better and more economically. It is a great thing to have men peculiarly interested in that which they are doing; it stimulates them to best efforts, to more thoughtful and careful labor. Moreover, this system brings the responsibility more directly upon the workmen, and secures their more careful supervision and direction.

A glance at the practical working of this system will illustrate these statements.

Under the day's work plan the factory is divided into different departments, over which foremen are placed who direct the work; but without direct interest in the results of their labor. However desirous the foreman may be of doing his whole duty, he yet lacks that stimulus which would be derived from a direct pecuniary interest in its results. If work is not well done it must be done over, not at his expense, but at that of his principals; if it is not economically done, it is not his loss, but that of his principals; and so it runs throughout.

By the contract system work is subdivided and contracted for wherever practicable. Often one, two or three of the best men in a department are the contractors; they employ the workmen and take the job of doing a particular part of the work up to a certain standard of excellence at a fixed price. The amount of their compensation now depends upon the work's being so well done that it shall need no doing over, and that it shall contribute in the highest degree to the excellence of the instruments as completed, so increasing their sale. They become essentially principals; some of the work

is done by themselves personally, and all of it in their presence and under their immediate supervision. Thus there is this advantage of personal and constant supervision by the principals themselves. The highest incentive is given to the most economical and wise division of labor and greatest care that it shall be done economically as well as most skillfully and thoroughly.

The workman is benefited, because he gets better supervision of his labor; is helped to do his work in the best manner, and to do most of it. He is also appreciated at his true value; the best workmen will get the best pay, and so better justice, for those who employ are constantly with them and can better appreciate their efficiency. Perhaps it may be conceded that this system is not best for poor, inefficient workmen, unless it be in the training them to be better ones.

Of course the manufacturer provides careful testing of the work by overseers representing himself directly, before it is accepted. Such are necessary under any system which aims to secure best work. But he has in addition to ordinary supervision the actual doing of the work by or in the immediate presence of those who are directly interested in its results.

It is easy, however, to aim at and obtain different results under the contract system. The manufacturer who desires only low-priced work, may easily make this the leading object with his contractors; and he will be likely to attain it, getting not only the lowest-priced but the poorest work. This is not, however, a fault of the system, but of its direction.

Of course, there are departments of manufacture where the application of this system is not practicable. But wherever it is, it is desirable, not only in piano and organ making, but in manufacturing generally.

Failure of Fred. H. Cluett.

A DAY or two ago Fred. H. Cluett, of Troy and Albany, made an assignment for the benefit of his creditors to his father-in-law, Mr. Bishop, who is connected with one of the Troy banks.

In the beginning of 1877 Fred. H. Cluett, then with his father and brothers, who now constitute the firm of Cluett & Sons, disagreed with the latter in regard to his proportion of the profits and started business on his own account in Troy, Albany and Vermont. He secured the agency for the Steinway and Chickering pianos, the Estey organ and a minor piano house of this city, all of which the old firm had previously held. Cluett & Sons were left with the agency of the Mason & Hamlin organ, and only last spring they obtained the agency of the Weber piano. The latter firm, however, assumed the liabilities of the old concern, and paid Fred. H. Cluett a handsome bonus.

A few weeks ago Steinway & Sons withdrew their agency from Fred. H. Cluett, transferred it to Cluett & Sons, and thus saved themselves from loss by his failure. As near as can be ascertained, the failure was due to bad management. His liabilities are put at something over \$50,000, and the nominal assets are said to exceed the liabilities.

The story published in a Troy-paper, to the effect that the failure was brought about by the persecution of Cluett & Sons, has no foundation in fact. It is a sufficient refutation of this story to say that Cluett & Sons immediately offered to lend Fred. H. Cluett \$15,000 when they learned that his failure was imminent. But the latter was too heavily involved for that amount to be of any service to him.

Glidden & Joy.

THE firm of Glidden & Joy, of Cleveland, which not long ago started branch houses in New York and Boston, is meeting with good success. It manufactures a fine article of piano and organ varnish as well as coach and other varnishes. The following, from a leading Cleveland paper, shows the status of the house:

"In a recapitulatory view of the inception, growth and extent of the manufactures and trades of our city, we find none that has risen more rapidly in the scale of progress towards perfection, and importance, as a commercial unit, than the manufacture of varnishes. From an almost obscure place in the list of industries in Cleveland, a few years ago, this has become one of the most prominent and widely patronized productions that go to make up the large variety of goods sent out by her manufacturers. Although furnishing large quantities for consumption through nearly every State in the Union, particularly to Eastern manufacturers, and, also, for transportation in considerable quantities, the manufacture of this article is confined to a few concerns, the leading of which is that of Glidden & Joy, which was established in 1875 by F. H. Glidden and G. W. Joy. Their works are situated on the Cleveland and Pittsburg Railroad, near Woodland avenue, and consist of a factory, 75x150 feet, erected by them specially for this purpose, and is equipped with all the most modern apparatus known to be advantageously available in the business. In the manufacture of varnishes and japsans they have exercised, with telling effect, the utmost diligence in producing goods of the finest quality and most reliable uniformity, using African copal gum, Calcutta seed oil, and North Carolina turpentine, all of the best material procurable in the world, and employing only the most skilled workmen. So successfully have they met the requirements of the trade

in supplying what other and older concerns have failed to supply, that we find their varnishes going directly to the large cities on the Atlantic coast, into the factories of the best makers of pianos, organs, carriages and palace railroad coaches, they making a specialty of this class of trade, and firmly holding those induced once to use their goods. Their manufacturing capacity is from \$250,000 to \$300,000 per annum, or about five hundred gallons per day, making every variety of varnish known in the markets of the world, special mention of which may be made of their durable rubbing body varnish, for coach and carriage undercoats, and pale wearing body, for finishing coats of the same; elastic gear varnish, for wheels and underparts; for pianofortes and other fine musical instruments, billiard tables and fine furniture, their Zanzibar light polishing varnish; while for every conceivable application of a varnish, particularly adapted to the respective purposes, their price list, which will be sent upon request, enumerates a kind and weight suitable in the case, and always answering the purpose most admirably. Six traveling salesmen are kept employed to represent this house, and their trade during 1878 enjoyed an increase of 25 per cent. over the previous year, which gives to it such a volume as to crowd their already large facilities, and to secure for Cleveland one of the best representative houses in this branch of business in the State."

The Copyright Cases.

IT will be remembered that early last summer suits were brought in the United States District Court against a number of music publishers for violation of the copyright laws—based on information given by one Brown. It was pointed out in THE COURIER at the time that these suits would not result in verdicts against the publishers as, in the first place, they savored strongly of a gigantic blackmailing operation under the forms of law, and in the second place it was provable that, under the system of registering copyrights pursued by the government up to within a few years, many copyrights which were duly registered—as can be shown by receipts in possession of the owners—were never recorded at the central office in Washington. In two of the suits referred to—those against Wm. A. Pond & Co., a motion was made some time ago on the part of the defendants for dismissal, on the ground of a defect in the service of the summons, the complainant having failed to indorse on the summons, as required by law, a general reference to the particular law under which the suits were brought. This provision, it must be remarked, was embodied in the Revised Statutes from an old New York law, enacted in 1788, as a protection against informers. On November 23 Judge Choate delivered an elaborate opinion, exhaustively reviewing the law on the subject and granting the motion to dismiss the cases. Although these cases have thus been decided on a technicality, this is in all probability the last that will ever be heard of them.

Dunham & Sons.

DURING the current week the chief topic of conversation in trade circles has been the failure of Dunham & Sons, and numerous reports and conjectures have been circulated in regard to it. One of these attributed it to speculations of the members of the firm in Wall street, while another laid it to selling pianos for less than cost. A third alleged that it was a ruse to avoid paying the \$5,000 judgment recently rendered against the firm. A reporter of THE COURIER called on the firm at its office, corner 155th street and Fourth avenue, one day this week. On entering the factory he found Mr. Nordheimer, of Toronto, Canada, looking very serious and talking very earnestly to the senior partner. Mr. Nordheimer, by the way, is said to be a heavy loser. The junior member of the firm said that there was no truth whatever in the reports above referred to, and introduced him to Ernst Reinking, the assignor, who was formerly in the sheet music business on Fourth avenue, who said that he was then busy looking over the books and taking an inventory of stock, and from the way things looked he thought there would be at least thirty to thirty-five thousand dollars over and above all liabilities. He further said that just as soon as he could arrange matters he would call a meeting of the creditors. He could not see any reason why the business should not continue without interruption, as a number of the principal creditors had already come forward and offered to give an extension of time. The failure, he said, is owing principally to the trouble the firm had in making collections.

Kranich & Bach.

AMONG the enterprising, successful, and wide-awake pianoforte manufacturers of this city none stand higher than Kranich & Bach, of 233 to 245 East Twenty-third street. They have been in the business about seventeen years, and were at first located on Hudson street, between Clarkson and Houston. They remained there two years, and then went to Bleecker street, where they staid two years and a half. Then they went to 241 and 243 East Twenty-third street. In 1879 they bought the property adjoining those premises, and built their present handsome and extensive factory, which covers 125 by 100 feet of ground. Over 150 hands are employed, and a large quantity of very fine machinery is kept at work. They make every part of their

instruments on the premises, with the exception of the action, and have five patents on improvements that are to be found in the instruments of no other makers. They have also now in the office models of other improvements which promise to effect real progress in piano manufacturing. New and very expensive machinery has been recently placed in their factory, giving them great advantages in the production of the best instruments at the smallest possible cost.

In 1879 they sold 750 pianos against 675 in 1878. Kranich & Bach commenced with but a small capital, and have had a great many difficulties of various kinds to contend with, but have built up a reputation for probity in business and thoroughness of detail in manufacturing second to no one in the trade. Both members of the firm are practical piano makers and have worked very hard in the manufacturing and the financial departments. Their instruments are now sold all over the United States, and exported to Brazil, South America, Europe and elsewhere, and receive the emphatic endorsement of the professional and amateur musicians. The Princess Louise, of Canada, selected one of Kranich & Bach's instruments in preference to any other. The firm also has a letter from Prof. B. Spiegel, of Zurich, Switzerland, one of the most distinguished of European musicians, in which he states that its piano is the finest he ever touched.

A Visit to Derby.

THE town of Derby, situated at the foot of the high banks of the Naugatuck, or Mad River, as the Indians formerly called it, which here forms a junction with the Housatonic, is one of the most picturesque little towns in this part of the country. It is easy of access from Bridgeport by the Naugatuck Railroad, or from New Haven by the New Haven and Derby line. Derby is one of the oldest towns in this country, its site having been purchased from the Indians prior to 1646. In 1657 a ship yard was started there and a large number of sloops and schooners were built. At that time the settlement was larger than New Haven, and it was the only outlet for the country about the head of navigation on the Housatonic. The old storehouse, where the produce brought by Indians and white backwoods farmers was stored, and the old hotel, where the farmers stopped, are still standing.

The advantages of the natural water power were early perceived, and nearly fifty years ago a dam was built across the Naugatuck. Factory after factory was erected, till the capacity of the stream proving unequal to the increasing demand, through the efforts of local capitalists, another dam was constructed on the Housatonic, and mill-sites were rapidly purchased by far-seeing manufacturers, desirous of a motive power, cheap, adequate and reliable.

To the manufacturing interests, some thirty or forty in number, the growth of the town is greatly indebted, and through their instrumentality Derby has been placed among the foremost of those wide-awake, active business centres, the pride of the old Nutmeg State.

Early among these were started factories for the manufacture of reed organs; but none of them were successful until the establishment of the Sterling Organ Company, in 1871. The works of this company were destroyed by fire in 1875, but were immediately rebuilt, and in 1879 enlarged to nearly double their former size. Previous to this date (in 1873) Rufus W. Blake, who had formerly been connected with a similar enterprise in Massachusetts, took charge of the business as secretary and manager, and the business has since increased so rapidly that the company has been forced to build on several additions to its factory. The last and largest addition is not yet completed.

A reporter of THE COURIER recently visited this factory and found everything and everybody busy. Rufus W. Blake, the secretary and general manager of the company, was found after half an hour's search, down in the sub-cellars, equipped in an old checked suit, a felt hat drawn over one side of his head, and with a large pair of rubber boots, wading about in the quicksand. He was superintending the putting down of a water-wheel.

Mr. Blake informed the reporter that the company had been compelled to enlarge the factory in order to supply the great demand on it for organs, and he then showed him through the building. With the large addition just built the Sterling Organ Company has next to the largest organ factory in the world. It has a frontage of 448 feet and is four stories high.

The entire first floor is a machine-room, with the exception of about fifty feet at one end, which is used for making boxes. The second floor is divided into case making, bellows making, extension top making and packing rooms, and the end, nearest the railroad depot, into offices which are light and airy and attractive. The third floor is divided into action room, fly finishing room, regulating room, and storehouse. In the centre of this floor are the tuners' rooms, twenty in all; each room is light, cheerful and airy, and is isolated from the others so that the tuners cannot be disturbed by any noise. On the fourth floor are the stop-action department, the rubbing, varnishing, and filling departments, and the storeroom. With these facilities the Sterling Organ Company are now able to turn out 1,000 organs per month.

After going through the factory the reporter returned to the office, where he met O. E. Hawkins, the cashier, and Mr. Sterling, the president. When asked about business these gentlemen replied that they had all the work they could do to fill their orders.

Professional Cards.

[This department has been established to give members of the musical and theatrical professions an opportunity of keeping their names and addresses before the public. Cards under this heading will be inserted for \$10 per year each.]

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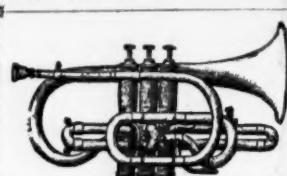
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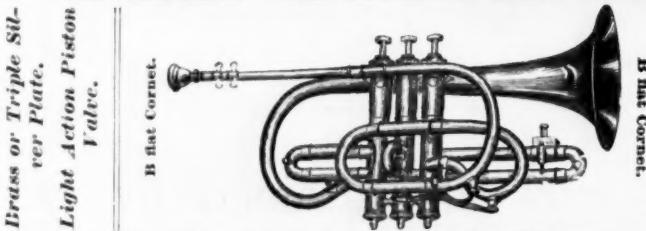
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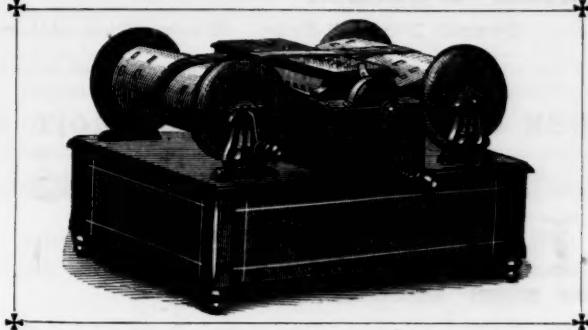
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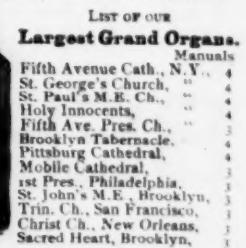
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